



How to Paint

S E A R S, R O E B U C K A N D C O.

Color

Does Amazing Things



*Color is Magic
in Your Hands*

Use it properly and expressive decoration is yours for the painting! It's fun to paint when you see each brush stroke add new beauty to your home. Remember, when you plan decoration, that whatever needs paint needs COLOR!



*Choose Color
to Express Character*

You want a living room that's cheerful, cordial . . . a hall that extends a warm welcome to your guests—a kitchen that's a gay, colorful place to work. You can establish character and personality in every room with the right colors.

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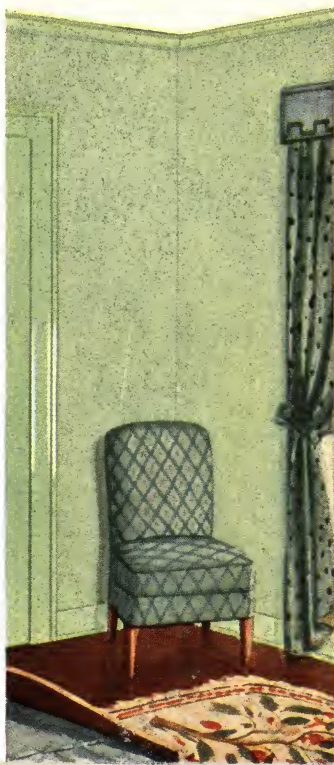


DECORATE YOUR LIVING ROOM TO RADIATE CHEER AND HOSPITALITY

Neutral tones make a combination of colors suitable for rooms of any size or exposure. Refreshing Ivory walls with White trim, and Dark Oak floor. Turquoise Blue inside of bookcase.

Shades of green are cool and fresh . . . excellent for rooms of southern or western exposure. Sea Green walls, Apple Green ceiling, Coral trim. Burnt Orange in bookcase. Walnut floor.

Another lovely decorative scheme of neutral tones with a warm color for the trim. Oyster White walls with Cream ceiling and Sunlight Yellow trim. Light Oak floor in keeping with lighter tones.



Choose Color in Relation to Exposure

Rooms facing south or west get the benefit of direct sunlight for warmth, and are best decorated in cool tones of blue, green, or orchid. North and east exposures need rose, yellow, or coral, for a quality of warmth. Gray, white, buff or other neutral shades are suitable for any exposure.



Choose Color in Relation to Size

Small rooms are most successfully painted in neutral or light tones. Larger rooms of balanced proportion lend themselves to practically any color scheme, depending on the character of the room. Rooms of unusual proportion are given balance with two colors or two tones of one color.

BEDROOMS IN LIGHTER COLORS FOR RESTFUL, RELAXING DECORATION

Delectable pastel tones to decorate a bedroom that is elegant and rich looking. Light Buff walls, Light Orchid ceiling and Ivory trim, make a rich and charming background for your furnishings.

Paint an illusion of spaciousness into your smaller rooms by doing the walls and trim in the same color. Here's a color scheme with Sea Green walls and trim, Oyster White ceiling, Walnut floor.

For your bedrooms with a north or east exposure try this cheery color scheme . . . Sunlight Yellow walls, Ivory ceiling . . . Pink trim and Walnut floors . . . colors that give warmth to the room.



Start the day with a smile! Sunlight Yellow walls with Burnt Orange trim and furniture, accented with Chocolate Brown floor and White ceiling . . . A combination of colors that gives you reason for a bright outlook every day of the year!



A color combination that's good enough to eat! Coral walls and ceiling accented with Autumn Brown cabinets. Linoleum finished Autumn Brown and Burnt Orange, trimmed with White stripe.



Neutral tones with color in the trim! Cream walls, Ivory ceiling, Pool Blue cabinets. Black and Moss Green paint on linoleum with a Royal Blue stripe. Trim and furniture, Burnt Orange.



You'll love to work in a colorful background like this! Sunlight Yellow walls, Royal Blue trim with White ceiling—Linoleum is waxed. Especially good colors for East and North exposures.

IT'S FUN TO WORK IN A GAY, COLORFUL KITCHEN

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INTERIOR PAINTING

WALLS and CEILINGS

Finishing Plastered Walls and Ceilings There are many ways to finish plastered walls and ceilings, depending upon such factors as the type of room, its purpose, furnishings and the preferences of its occupants.

Although the choice of wall and ceiling treatments is wide, the materials themselves are limited to four main types of finishes: High Gloss paints (or enamels), Semi-Gloss paints, Flat paints, and Cold Water paints (which are also flat in sheen). Each has its place in decorating and its own particular merit.

The High Gloss finishes are most serviceable for such rooms as bathrooms, kitchens, halls, closets and pantries. Such a finish washes easily, sheds water quickly and is bright and cheerful in appearance; but its very glossiness produces a certain amount of glare from bright lights. In bathrooms, kitchens, halls, closets, and pantries, brightness and light, combined with ease of cleaning, are often very important; hence the gloss finish is most appropriate.

The medium or low gloss finishes are much

more suitable for rooms such as bedrooms, dining rooms and living rooms. For these rooms, either Semi-Gloss or Flat Oil Paint is recommended as they are more restful to the eyes and produce a soft, pleasing tone. The water-paints, such as kalsomine and casein paint, are too easily affected by moisture to be serviceable here, although they have their place in decoration for basements, playrooms, attics and hobby-rooms, or for ceilings.

Preparing Newly Plastered Walls for Painting

If you are building a new home and know in advance that you will paint certain walls, be sure the latter have a hard plaster finish or a hard white coat. After they are thoroughly dried out, they must be prepared in order to seal up the pores and give a non-absorbing foundation on which to apply the paint. Do not use a glue size or any water soluble material under paint.

We recommend Seroco Wall Primer and Sealer as a first sealer coat to be used as a foundation for any kind of paint for new plastered walls. It should be brushed on the walls just as it comes in the can, without thinning. If you have a sand finish plastered wall, proceed in exactly the same way, but, of course, because the surface is rough, you will use



more material. Make sure that the new plaster has entirely dried out before sizing or painting. This is important! *If there is any moisture in the plaster, it will cause the paint to peel off.*

Preparing Old Painted Walls for Repainting Old walls in fairly good condition require no sizing. When painting over an old glossy finish, however, use a little steel wool or sandpaper to remove the gloss as an aid to good coherence of the new finish.

Wash the walls and ceilings with soap or washing powder. Steam and vapor cause a film of grease and dirt to collect on the walls (of bathrooms and kitchens especially) and this film must be washed off. If this is neglected the paint will not dry properly and may peel off later. Rinse the walls thoroughly because many soaps and powders contain chemicals injurious to paint. Seroco Pure Linseed Oil Soap or Master-Mixed Paint and Varnish Paste Cleaner are recommended for cleaning before painting.

Don't Apply Paint Over Kalsomine Kalsomine should be washed off before painting. Walls that are kalsomined have usually been treated with a glue size and both should be removed by washing with warm



water. Then proceed the same as on new walls. If the plastered walls were originally left in the sand finish, you may find it difficult to wash off all the kalsomine. However, a soft cleaning brush will aid in removing the Kalsomine without damaging the sand finish.

Do Not Apply Paint Over Wallpaper It is not advisable to paint over wallpaper if you are at all particular about the appearance of the finished job. The paper should be thoroughly soaked with warm water, (in which a handful of Sal Soda has been dissolved), and scraped off. If the walls are sized with a glue size, this will be washed off when you remove the paper and you can then start the same as on new walls.

How to Patch Cracks in Plastered Walls Before repainting, holes and cracks should be patched with *Patching Plaster*. Fill the cracks and holes and press the material in with a putty knife, but do not bother to trim it off. After the material used for patching is hard, use sandpaper or a scraper to give it a smooth finish.

Wall Finishes Come in 3 Types of Sheen Wall paint and enamels may be secured in the following three sheens: High Gloss, Semi-Gloss, and Flat Finish.

High Gloss Finish provides a hard, smooth, glossy surface that is easily cleaned and sheds water quickly. As is true with all quality finishes, it can be washed repeatedly.

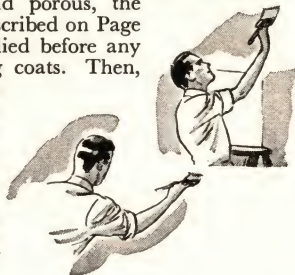
Semi-Gloss finish is midway between High Gloss and Flat paints in sheen, and to a large measure combines the best features of each. It has sufficient gloss to give adequate light reflection without glare and is easily washed.

Flat finish possesses no gloss at all, but provides the soft, velvety tone of water color. Flat oil paints (as distinguished from Kalsomines and Casein paints, which are watermix paints) are strictly washable. Being entirely without glare, they give a restful atmosphere to a room and reduce eye strain to the minimum. Choose the type of finish best suited to your rooms.

Determining the Number of Coats Necessary

The exact number of coats depends upon the kind of finish and condition of the surface to be painted. If the wall is new, unpainted plaster or the finish on the surface is old and porous, the sealing coat described on Page 6 must be applied before any of the finishing coats. Then,

should a flat or semi-gloss finish be desired, two coats are usually sufficient. But if a high gloss finish is used, one or two coats of enamel undercoat such as our 30-2654 White Enamel Undercoat should first be applied over the sealer in order to build up a foundation. When your finishing coat is to be a color other than white, mix equal parts, of the finishing coat and the undercoat, and apply as a first coat. This will enable the final finish coat to cover better—and will give you a better job. On surfaces which are not porous, or which have been previously painted and are in good condition, one or two coats are usually sufficient.



Brushes to Use When Painting Walls and Ceilings

For applying inside wall paint we recommend a 3-in., 3½-in. or 4-in. width brush. This brush should be of the same type ordinarily used for applying exterior house paints and the width used should be determined by the strength and experience of the operator. For the application of enamels, we recommend ordinarily that a smaller brush of the same type be used. Because of the varnish content in an enamel which has a tendency to “pull” and tire the arm of the operator, a 2½-in., 3-in. or 3½-in. width brush is our recommendation for enamel application, depending on the strength and experience of the operator.

How to Treat Walls for Kalsomine

All walls, old or new, should be treated with a glue size or kalsomine size before kalsomining. The old kalsomine should be washed off. Don't put one coat of kalsomine over another, as the binder used is glue, and the water in the new kalsomine dissolves the first coat and gives very disappointing results. Take time to wash the wall and resize it. Patch any cracks and holes with patching plaster and size them when the patching plaster has dried.



How to Apply Texture Paint Seroco Texture Paint is a plastic paint that produces a rough plaster finish. It comes in the form of a white powder which is mixed with water to a paste-like consistency and applied with a brush. The ridges or rough plaster effects are



obtained by touching a wad of crumpled paper, sponge or whiskbroom to the surface. The raised portions are then flattened slightly by drawing a celluloid triangle across the surface. It can be applied over any clean, dry surface, including wall-board, plaster, paint, brick, wood or stone. An average texture requires approximately one pound of material to one square yard; heavier textures require slightly more material. After drying, the surface should be painted with a flat white oil paint and glazed to the desired color or finished with any type of Wall Paint. Attractive color glazes may be purchased or easily made by making a mixture of one-half varnish and one-half turpentine, tinted with just a very small amount of color from a tube of Seroco Color in Oil.

Sponge Stipple and Two-Tone Finishes for Walls

The two most common stipple effects are those where either a sponge or stippling brush is used:

Sponge Stippling—

The wall or ceiling to be stippled is first painted with a suitable color and then allowed to dry. The color to be stippled, which is usually a contrasting color, is then brushed out heavily on a piece of tin or cardboard. One side of a slightly damp sponge is pressed against the wet paint on the tin or cardboard. Then the side of the sponge carrying the paint is pressed against the wall, thereby transferring the contrasting color in imprints of the sponge. Varied

designs can be effected with a little practice.

Stippling With A Brush—

A standard stippling brush is used for this work. If a two-tone effect is desired, the surface is first painted and allowed to dry as outlined above. The contrasting color is then brushed on



and while still wet is patted with the stippling brush. This leaves small areas where the under color shows through. The design is uniform and there is no variation as in the sponge stippling process.

Some desire a stippled effect with one color only. This can easily be done by applying a full coat of the finish selected and then patting the surface with a stippling brush while the material is still wet. Small areas should be finished at one time; it is preferable to have one person apply the paint and another follow with the stippling brush. Stippling with one color leaves a very slight pebbly effect and is often employed where it is desired to use a high gloss finish for high light reflection but where no glare is desired. The stippling brush should be cleaned immediately after using to prevent it from stiffening.

A Word About Casein Paint

Casein paint is a sturdy water paint developed from the milk derivative, Casein. It comes in two forms; paste and powder. In the paste form the Casein is already in solution, the pigments are properly dispersed, and water is added for thinning. The powder form needs the addition of water to put the Casein into solution. The paste form is for regular wall finish and for ceil-

ings, where washability is not a primary factor. The powder form gives a somewhat coarser finish and does not have the same daintiness of texture as the paste form, but is much in demand for refinishing basements and similar uses.

Casein Paint is best applied with a small Dutch kalsomine brush or a full bodied paint brush. It requires no sizing or priming coat except on patches and very porous surfaces, in which case proceed as for kalsomine.

Uses for Casein Paints and Kalsomine

Kalsomine and Casein Paints in either powder or paste form are economical and become dry as soon as their water content has evaporated. This means that a room can be used from one to two hours after application of the paint.

They dry to a soft, flat, velvety finish, with no traces of gloss and come in various pastel shades suitable for living room, dining room and bedroom decoration. Casein Paints are readily cleaned with wallpaper cleaner, or mild soap and water. However, they are not washable in the complete sense of oil paints and therefore are not generally recommended for the kitchen or bathroom, or any surface subjected to moisture. They make an excellent finish for basement, or recreation room walls. When brushing on Kalsomine or Casein Paints, a small or medium size kalsomine brush should be used rather than an ordinary paint brush.



Something About the Use of Color in the Home

considered when working out a color scheme for the interior of your home.

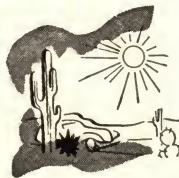


Some colors are warm and others cool. The warm colors are red, yellow, orange and buff. The cool colors are green and blue. Other colors may be on the warm or cool side, depending upon which hue dominates them. For instance, purple is composed of blue, a cool color, and red, a warm color. The presence of the red makes purple a warm color, yet certain shades of blue-violet may be said to be cool since the blue so strongly predominates. Pink is a warm color, due to the presence of red. Gray may be warm or cool, or neutral, depending upon whether it is on the red side or the blue, or in between. Such colors are not literally "warm" or "cool," but their psychological effect is such that they seem to emit an atmosphere of warmth or coolness.

The warm colors are also "advancing colors"; that is, they seem to advance or to stand out from other colors. For this reason, walls painted with them will tend to make the room appear smaller; for the walls will seem closer to you when you are in the room.

The cool colors are "retreating colors;" walls painted with them seem to recede into the background, and thus lend to the room an illusion of increased size.

Different colors have special characteristics which should be



However, not only color, but the shade or value of that color, will affect the apparent size of the room so painted. Light shades of any color will make a room look larger than if a darker shade of the same color were used. The general rule is: *light shades and cool colors to make rooms look larger; deeper shades and warmer colors to make rooms look smaller.*

Light shades also reflect more light than darker shades, and therefore make a room look brighter and more cheerful. White has a higher reflection value than any color, and is better suited to the smaller areas of woodwork or ceilings than to the large wall areas.

Ordinarily, the lighter shades and colors are the most suitable for interior walls, as they are pleasing, cheery and offer the greatest amount of light reflection. There may be occasions, however, when deeper shades are in good taste, as in the case of small informal rooms where the effect of coziness is wanted and where bright lighting is usually not desirable.

Some colors harmonize with one another, while others clash. Few rules can be laid down for what is so largely a matter of taste. It may be said, however, that complementary (or opposite) colors usually make poor combinations and are discordant when used full strength. Red is the complement of green, orange of blue, and yellow of purple, etc.

How to Obtain Added Decorative Effects

Decorative effects may be obtained by using one color for the walls and a lighter, harmonizing color for the ceilings. The monotony of painted walls can be relieved by

placing picture or cove molding in the angle made by wall and ceiling, or about 12 inches below the ceiling, and extending the ceiling color down to meet it. Nowadays it is not necessary to have all four walls painted the same color. It is considered quite smart to have two matching walls in one color and the other two walls in some different, but harmonizing color.



Use of Wall Paints as Radiator Finishes

In order to make radiators inconspicuous and blend with their background, many people today paint them the same color as the walls of the room. In fact, the same paint used on the walls may be applied to the radiators. If the walls were stippled, the radiators may also be stippled in the same manner.

The Light Reflection Value of Interior Paint

There are two phases to the subject of the Light Reflection Value of Paint. The first is the amount of light reflected and the second is the kind of light reflected.

Whenever light strikes any surface, one or more of three things happen to it. 1. Some of it may be absorbed by the surface. The darker a surface is, the more light is absorbed. 2. Some of it may be transmitted through the surface. This is true of all transparent surfaces such as glass, and to a certain extent, clear varnish or shellac. 3. Some of it may be reflected back from the surface. The lighter a surface is, the more the light is reflected. Theoretically, white would reflect 100% of the light while black would absorb

100% or reflect none at all. Actually, however, no white paint is sufficiently pure, nor is any black paint sufficiently jet, to rate 100% in either reflection or absorption.

White reflects more light than any one color or any other combination of colors. Its light reflection, if not literally 100%, is maximum. Black, being complete absence of color, naturally reflects less light than any color or group of colors. Its light reflection is minimum. Between these two extremes of light reflection lie all the colors and shades. The darker the color, the less light it will reflect and the more it will absorb. This, briefly and non-technically stated, is the general rule regarding the amount of light that any wall or ceiling color will reflect.



The following table gives the actual percentages of light reflected by the most popular wall and ceiling colors:

White.....	89%
Light Orchid.....	79%
Ivory.....	74%
Sunlight Yellow.....	68%
Light Cream.....	68%
Oyster White.....	68%
Pastel Green.....	63%
Light Buff.....	63%
Cream.....	63%
Sea Green.....	58%
Coral.....	54%
Silver Gray.....	42%
Light Gray.....	42%
French Blue.....	37%
Apple Green.....	31%
Light Brown.....	20%
Black.....	2%

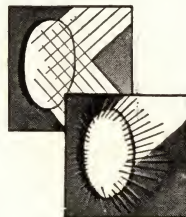
Black and white, although not colors, are here listed for purposes of comparison.

From the standpoint of good lighting and electric-bill economy, the shades near to top of the list, or other shades equally light, are the logical ones to pick when painting interiors. There are, however other considerations to be taken into account, such as personal preference, size and position of the room, etc.

Now, let's consider that other phase of Light Reflection—the *kind* of light reflected.

The color of a surface affects the *amount* of light reflected; but the texture of the surface affects the *quality* of the light. Light, falling upon a perfectly smooth surface, at an angle of 45° will be reflected uniformly at the same angle. This type of reflection is known as specular. The same light, falling at the same angle (relative to the surface as a whole) upon a rough surface will not be *uniformly* reflected, because every particle in the surface, being differently shaped, catches the light at a different angle. Obviously, the result of this is a complete diffusion of the reflection.

The first kind of reflection (*specular*) results in considerable glare. It is produced by an extremely smooth, or glossy surface, such as that provided by a high-gloss finish. Specular reflection takes



place when light is reflected in one direction only. A good example of an extreme case of such reflection is a mirror upon which a beam of light has been thrown. The reflected beam can be focused in any given direction by moving the angle of the mirror's surface. The resultant glare is well known to anyone who has been "caught in the eye" by such a device. It is this specular glare (although of course, in a modified degree), that makes very glossy finishes unsuitable for large wall or ceiling areas, but suitable for smaller areas of woodwork and rooms such as kitchens, bathrooms, hallways, pantries, cupboards, and closets.

The second, or diffuse, reflection gives a gentle, soft, glareless light. In diffuse reflection, light is reflected in many different directions, and is therefore not concentrated on any one particular spot. It is this characteristic that makes diffuse reflection restful to the eyes. It is produced by relatively coarse textured flat finishes. Such finishes, due to their more gentle reflection, are suitable for large wall and ceiling areas. If they have any disadvantage it is simply that they are not quite so easily washed as are the high gloss finishes.

Satin finish or semi-gloss paints have been developed to offset this disadvantage. These paints retain the quality of diffuse reflection, and are readily washable, glareless, and yet not a dead flat. They are in between flat paint and high gloss finish, and produce a soft eggshell sheen that makes a pleasing finish for even large areas of walls and ceilings.

FLOORS

How to Finish New Wood Floors

Flooring may be grouped into two general classes of wood —open grained and close grained. Woods of loose, open formation with slight openings between the fibers, such as oak, walnut, mahogany, etc. are called "open grained." Other woods, such as maple, beech, pine etc. whose fibers are fine and held closely together are called "close grained." Some hard woods are open grained and some are close grained, but practically all soft woods are close grained.

Open grained woods must be filled with Paste Wood Filler to give a smooth surface on which to put the finishing or "wearing" coats. Close grained woods often need no preliminary preparation unless extremely soft and porous. If so, a priming coat will seal the wood so that the finishing coat will remain on the surface.



Kind of Finish to Use on New Wood Floors If the natural grain of the wood is attractive, it is usually desirable to finish according to the following procedure:

For Open Grained Hardwood

Fill wood with natural Paste Wood Filler, then apply clear varnish finish. Reduce the first coat in the ratio of one quart of turpentine to one gallon of varnish. The second and third coats of varnish should be applied as received in the can, without any thinning.

If a wax finish is desired (fill the wood, if it is open grained, with Natural Paste Wood Filler) apply one coat of clear white shellac or one coat of varnish and then the wax. The subject of waxing floors is detailed on Page 13 and 14.



For Close Grained Hardwood

Where varnish finish is wanted, no filler is required, otherwise follow the directions stated above.

If the floor is made of soft wood or of ordinary unselected hardwood boards possessing no particular beauty of grain, then it may be advisable to apply floor paint or enamel, which, being opaque, will cover up the wood entirely.

Regarding the Use of Stain on Floors Special transparent stains are made for floors and other woodwork where the natural beauty of the grain is to be enhanced. If you prefer darker shades than the natural wood you can secure them by the use of Seroco

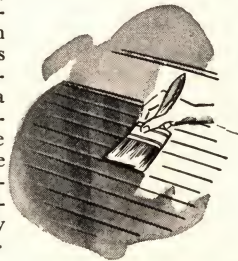
Oil Stains or Dye Stains. The color obtained depends upon the kind of stain used, the character of the wood, amount of stain and the way it is handled during application. The labels on the cans give complete instructions.

Stain, no matter how lightly applied, will always give you a darker shade than the natural color of the wood itself. *You cannot stain a dark wood and get a lighter shade.*

When staining a floor, it is best to use a good oil stain such as Seroco. Seroco Oil Stains, available in Oak, Mahogany, Maple or Walnut, produce a more durable finish than can be secured with dye stains. After the oil stain is dry, the floor is ready for filling and finishing in accordance with the directions outlined in the first column of this page, and detailed in the following sections.

Filling the Wood on New Wood Floors The next step after staining, or the first step after cleaning and sanding if the floor is left unstained, is to apply a filler when necessary. Close grained woods such as pine, birch, maple, gumwood, etc., require no filling. Open grained woods such as oak, walnut, mahogany, etc., require a wood filler. On unpainted floors, be sure to remove all grease spots and surface discolorations and sandpaper until perfectly smooth before applying the filler.

Fill the wood with a good Paste Wood Filler, following the directions on the label of the can.



We recommend Seroce Paste Wood Filler for this purpose. It comes in three colors: Natural, Light Oak and Dark Oak. If the Light Oak or Dark Oak filler is used, either one has enough color to make staining outlined above, unnecessary in order to secure these particular shades.

After the gloss of the filler has completely disappeared, remove the excess with a clean, dry, coarse cloth or burlap, by rubbing *across the grain* of the wood. Fill only a part of the floor at a time, removing the surplus filler before filling the next section of floor.

Shellac Is Not Recommended for Use on Floors

Do not use shellac on floors except as a "sealer-coat" before applying a wax finish. Shellac is a brittle, hard, fast-drying substance which does not penetrate the wood, but forms a thin, impervious coating. It is used by many painters as an undercoating because it seals the pores and keeps the finishing coats of paint or varnish from sinking in. In this way, an apparently full-bodied, fine appearing finish is quickly and cheaply obtained. However, too heavy a coat of shellac will form a hard, smooth surface which will not hold varnish, and "chipping" may result.

Many of the so-called "liquid fillers" (designed to take the place of shellac or pigmented fillers) are cheap rosin varnishes which dry quickly in much the same way as liquid shellac, and break down even more quickly.

We believe that a better finish can be built up with two or more coats of varnish or paint applied directly to the wood. The first coat should be thinned with turpentine to allow it to saturate the fibers of the wood and obtain a good anchorage. This will give you a good solid finish that will withstand hard wear.

Touching Up Worn Spots on Old Floors

It is often difficult to "touch up" a varnished floor that has worn through in spots, in such a manner as to make it appear absolutely like new. The only way to get a perfect floor in such a case is to remove



the varnish from the entire floor, touch up the worn spots with oil stain to get a uniform color and then revarnish the entire floor. It may be necessary to re-stain the entire floor, which will make it a shade darker than it was originally. If you have nicely-finished floors, it pays to take care of them. Don't permit them to "wear through" in spots. Revarnish your floor or the most used portions as often as is necessary to keep the finish in perfect condition.

In some cases, it may not be necessary to remove the varnish from the entire floor. Scrub the worn spots until there is no dirt in the pores of the wood and then stain the spots with oil stain to the same color as the rest of the floor. This is the difficult part of the job and it is best to put the stain on lightly at first and gradually work up to the right shade. When the oil stain is dry, apply a coat of varnish over the spots and allow to dry thoroughly. Then apply a coat of varnish to the entire floor.

Another way to touch up worn spots without removing the varnish is to give them a coat of color varnish, such as our Master Mixed Color Varnish. It is available in all the standard finishes, as Oak (light and dark), Walnut and Mahogany (brown and red). Choose the same color as the rest of the floor. When the color

varnish is dry, added protection can be given with a coat of clear varnish such as our Master Mixed or Extra Durable over the entire floor.

Staining and Varnishing Can Be Done in One Operation

Master - Mixed Color Varnish and Standard Color

Varnish are combined stains and varnishes for finishing entire floors in one operation. They are obtainable in all standard finishes, as Oak (light and dark), Mahogany (brown and red) and Walnut. The dark colors can be applied over any kind of finish, except wax, with satisfactory results, but, when applying a light color over a dark finish, you should first give the surface a coat of undercoat or ground color, as our Seroce Color Varnish Undercoat. Then, when it is dry, apply the Color Varnish.



The undercoat covers the old surface, completely hiding the grain of the wood. If it is desired to show a grained effect it will be necessary to grain the surface, using graining colors and tools, (described on Page 17).

The number of coats necessary depends on the color of the original finish, together with the color of the color varnish. If the color of the varnish is almost the same as the original finish, one coat may be all that is needed, but if there is a great deal of difference in the new color, it may be necessary to apply more than one coat to get good results. When it comes to new wood, we recommend applying the stain and varnish separately as this gives a more natural finish.

No special preparation of the surface is required before applying color varnish unless the old finish shows evidence of peeling; in that case, the surface should be gone over with a wire brush, sandpaper and duster and all the old, loose coating removed. Where color varnish is used on a floor, more permanent results can be obtained by giving the surface a final coat of high grade, clear floor varnish such as our Master Mixed or Extra Durable.

How to Repaint Old Previously Painted Floors

Floors should be washed clean and allowed to dry before repainting. If soap or washing powder is used, rinse afterward with clear water. Wax or any oil mop residue should be removed with a turpentine-soaked cloth, rubbing well, or the new finish will not dry properly and will peel.



Any wide cracks that may be in the old floor should be filled with crevice filler (such as our Seroeco Crack and Crevice Filler specially prepared for use on floors) before applying the new paint.

If the old paint has worn entirely away in spots so that the wood underneath is exposed, give such spots a coat of floor enamel thinned with a little turpentine, and allow to dry thoroughly. Then apply two coats of floor enamel to the entire floor, making sure that the first coat is dry before applying the second coat. By first giving the worn spots an extra coat of floor enamel, the floor will have a more uniform appearance when finished.

If the floor has not been previously painted, or if the old paint is in such poor condition that it must be removed entirely, then apply two coats of floor enamel as stated above, but thin the first coat at the ratio of one pint of Turpentine per gallon of floor enamel. We recommend our Master Mixed Floor and Porch Enamel, or our Standard Floor and Porch Paint. Either of these will dry overnight in warm, dry weather.

Why You Shouldn't Use House Paint on Floors

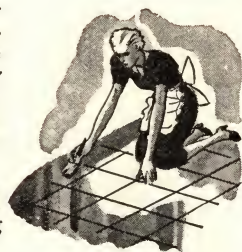
House Paint is made to withstand destructive weather, but it will not stand up under constant foot friction. Always use a good floor enamel to paint a floor, because it contains a large percent of varnish, which not only forms a tough surface film, but also produces a beautiful finish. Master-Mixed Floor and Porch Enamel, available in a wide range of colors, is recommended.



Finishing Linoleum to Give It Longer Life and Beauty

A clear varnish, such as Master Mixed Linoleum Varnish should be applied to printed linoleum or floor oil cloth to protect it from direct contact with heels, moving furniture, etc., and to keep the pattern from wearing away. Being tough and thin, it will dry hard, but will also remain pliable like the linoleum itself so that it will not crack or check. The pattern will be kept bright and new and there will be no danger of grinding any dirt into the

linoleum. If you apply this finish to old linoleum, be sure that the surface is perfectly clean and dry and free of wax. One coat is all that is usually necessary for a good protection, but you should be sure to refinish again before the coating wears entirely away.



We also recommend Seroeco Linoleum Lacquer as a durable protective coating for any type of linoleum floor covering if it has not been painted or varnished within the previous six months. New inlaid linoleum is often waxed at the factory. This wax must wear away or be otherwise removed before either varnish or lacquer is applied—otherwise neither finish will dry properly.

On new inlaid linoleums, we recommend the use of our Master Mixed Liquid Wax, Standard Liquid Wax or Master Mixed Paste Wax. Any of these can be applied easily and polished after fifteen minutes with a cloth or Wax Spreader. Our Master Mixed Self-Polishing Wax is also ideal as it eliminates the need for buffing. Self-Polishing waxes will not resist washing as do the other type waxes, but ease of application makes up for the need for frequent coatings.

The Waxing of Floors and their Preparation for Waxing

There are two kinds of waxed floors. Most floors are given a coat of varnish or shellac and then waxed. This is the preferred method.



However, some floors are filled and stained and the wax applied without the varnish or shellac coat.

For a waxed surface on a varnished floor, follow directions for varnishing, and when the final coat has dried several days, apply a coat of floor wax, either li-

quid or paste, with a soft cloth. When the wax is dry, polish it with a soft woolen rag or cheesecloth, using long sweeping strokes. Our wax applicator and buffer is very handy for applying wax and is excellent for polishing. The more floors are treated with wax, the better the protection given and the more beautiful they become. Do not allow one coat of wax to wear entirely away before rewaxing. If you allow the wax and varnish to wear away in spots so that the wood underneath is exposed and becomes filled with dirt, you can never patch it up and have a satisfactory job. The only thing to do then is to remove all the wax, touch up with oil stain, and varnish or shellac the floor again. This is considerably much more work than to rewax the floor regularly before each application of wax wears away entirely.

If you wish to apply the wax directly to the stained surface without first shellacking or varnishing, apply with a soft cloth and, when dry, rub to a polish. A floor finished this way will have a soft, velvety finish without a high gloss. However, it is better to give the floor a coat of varnish thinned with 10 percent turpentine before applying the wax. You will not lose the soft, dull effect finish, and the varnish will fill up the pores and keep the wax from sinking

into the wood, thus permitting easier removal of wax for future varnishing or painting.

Different Kinds of Waxes— Polishing and Self-Polishing

There are two main classes of waxes—self-polishing wax and those which require polishing. Self-polishing wax comes in liquid form and is applied to the article with a cloth or in case of coating a floor, by a cloth or wax spreader and buffer. This type has a good gloss when dry and requires no polishing or buffing.

Wax requiring polishing is in two forms—paste and liquid. They are similar in composition except that the liquid wax is fluid and easier to apply than the paste. Both kinds of wax require polishing after drying.

Paste and liquid polishing waxes can be used on furniture, woodwork, floors and similar surfaces. Self polishing waxes are generally recommended for floors but are used by many, on furniture and woodwork as well. The durability of all waxes depends upon the materials from which they are made. Sears Master Mixed Self Polishing Wax, Master Mixed Liquid Wax and Master Mixed Paste Wax contain only the highest quality No. 1 grade ingredients. You cannot buy better waxes at any price.



WOODWORK

Various Ways of Finishing New Woodwork

There are many ways of finishing interior woodwork; it all depends on your personal taste. The subject of wood finishing has been studied and worked out so thoroughly by experts that, no matter what kind of wood is used for the woodwork of your home, you can usually have any kind of finish you want. Some woods take a certain finish better than others, and if you are building a new house, you should decide how you want the woodwork finished in advance.

The most common way of finishing wood having a good natural grain is staining and varnishing. Sometimes the stain is used merely to bring out the grain of the wood, and sometimes it is used to produce the effect of a different wood altogether. For example, it is common practice to stain birch to represent mahogany. The varnish is the wearing and protecting coat. Varnished woodwork is always in good taste and is appropriate for any room.

Woodwork is sometimes waxed, which gives the wood a soft, dull finish, similar in appearance to a var-



nish finish, but not so glossy. A very pleasing effect can be produced by using a varnish that gives a "hand rubbed effect" such as our Master Mixed Semi-Gloss Varnish. This dull "hand rubbed effect" finish is quite popular and can be appropriately used on the woodwork of any room in the house.

Enamel is used a great deal, some preferring to use it on woodwork throughout the house. Ivory or white trim with mahogany or walnut stained doors and window sills is a popular and pleasing color scheme. Some prefer the living room and dining room finished in natural wood color and the bedrooms, bathroom and pantries enameled white or some light shade. Enamel can be washed without injury. When woodwork is to be enameled or painted, it does not have to be of as good grade lumber as when stained and varnished, because the enamel or paint covers up the grain and color of the wood.

Preparation of Woodwork for Varnishing

The wood can be left in its natural color or can be filled and stained to suit individual taste requirements. The choice of the kind and type of stain—whether penetrating (dye) stain or Linseed Oil stain is important. Penetrating or dye stains are generally used for furniture, trim and similar surfaces and require a coat of shellac before varnishing, due to the fact that dye has a tendency to "bleed" through the varnish unless first sealed with shellac. An oil stain can just as well be used for furniture, however. Linseed Oil stains are also recommended for floors as well as wood-

work and do not require the use of shellac as a sealer. Linseed Oil stains require longer time to dry but are generally more durable than penetrating (dye) stains. After the proper staining operation, two or more coats of the proper varnish should be applied.

Use of Same Varnish on All Woodwork Throughout House

The same varnish is frequently and successfully used on all woodwork throughout the house. A high grade universal type of varnish (Master Mixed Spar Varnish) is ideally suited to such use. Varnishes of this type dry quickly, are tough, do not turn white when exposed to steam or water and will withstand the frequent washings to which the woodwork is necessarily subjected in many homes.



Regarding the Use of Shellac on Woodwork

Shellac is occasionally used as a final finish especially on furniture where a very small amount of material is desired to seal the pores of the wood against dirt accumulation. It should not be used as a complete finish on any surface subject to hard usage, heat or moisture. Water turns shellac white. If water discoloration should occur, it can be removed by rubbing very cautiously with a cloth dampened with alcohol.

How to Obtain a "Rubbed Finish" on Woodwork and Furniture

A beautiful rubbed finish effect can be

produced by using a varnish such as Master Mixed Semi-Gloss Varnish. It produces a soft dull finish that can hardly be distinguished from an actual hand-rubbed finish. It is applied like any varnish.



A genuine rubbed finish is obtained by rubbing each coat up to the finishing coat with finely powdered pumice and water. Each coat should be thoroughly dry before being rubbed. The final coat is allowed to dry hard and then rubbed with a non-drying rubbing oil and rottenstone. The rubbing is done with a felt pad, usually a piece of felt folded into a pad about 1 inch thick, 2 inches wide and 4 or 5 inches long. The ends are turned over a block of wood and tacked down. A clean pad of burlap is also satisfactory.

If water is used, the rubbing felt, or burlap, is soaked in the water and the surface to be rubbed is flooded with water. If oil is used, the pad is soaked with oil, and a small amount of oil is used on the varnished surface. The varnished surface must never be rubbed dry or it will scratch and look unsightly.

The wet pad is dipped in the dry pumice stone powder and the varnished surface is rubbed with the grain until the surface is smooth and the high gloss has been removed. When rubbing between coats, water must be used in-

stead of oil, as additional coats will not adhere to the oil-rubbed surface. After the rubbing is finished, the surface should be washed with clear water and rubbed dry with a clean cloth. The surface may then be polished by rubbing it with rottenstone and oil.

After a thorough rubbing with the felt pad, high-class cabinet work sometimes receives a final finish by polishing with a high grade polish such as Master Mixed Creme Polish.

Preparations Required for Revarnishing Woodwork

Woodwork that is to be revarnished usually needs no preparation except to remove the gloss of the old finish with fine steel wool or No. 00 sandpaper, rubbing lightly with the grain. Then wipe off the surface with a clean cloth before varnishing.

When the old finish is in fairly good condition, and you are revarnishing to brighten it up, one coat is usually all that is necessary. Of course, if the woodwork is in very poor condition, with the varnish cracking and chipping, it is necessary to remove all of the old varnish with a preparation such as our Seroco Paint and Varnish Remover. The paste form of remover is best for woodwork because it adheres to upright surfaces. After removing the old varnish, allow the surface to dry thoroughly, then wash it with either turpentine or painters' naphtha to remove every trace of the wax which is present in every liquid Paint and Varnish remover.

When revarnishing kitchen, pantry or bathroom woodwork, always wash the woodwork first with soap and water, or, better yet, use Master Mixed Paste Paint and Varnish Cleaner or Pure Linseed Oil Soap to remove any grease or dirt deposited by steam or vapor. The use of these cleaners leaves a clean surface entirely free from soap, alkali, or powder.

A Word About the Waxing of Woodwork

Wax is often used on woodwork to produce a soft, dull finish or a highly polished surface that is easily kept clean. There are several kinds of wax finishes. One is secured by varnishing the woodwork, and, when dry, applying a coat of wax and rubbing to a polish. In this case, the wax is used as a polish. The other way is to stain and fill the wood

and apply the wax without any preliminary varnish coat. This is a real wax finish because the wax is both the wearing and the finishing coat.



However, we recommend that after the wood has been stained and filled, you first apply a thin coat of our Clear White Shellac and then apply the wax. In this way, you lose none of the pleasing effect and still have a substantial wearing and protective coating. When a coat of wax is dry, it should be polished with a woolen cloth or cheesecloth. Use long, sweeping strokes, and polish until a beautiful, high luster is attained.

The Proper Way to Enamel Woodwork

The best enamel finish is usually built up with two or more coats. A proper foundation is necessary for a good enamel job.

The best foundation coat is a specially prepared Enamel Undercoat, such as our 30-02654. Most enamel undercoats are supplied in white

only. If it is desired to color the undercoat, this can be done by adding colors ground in linseed oil or by mixing just enough of the finishing enamel to give a partial color. Enamel undercoats dry to a hard dull surface over which the enamel is easily applied. If the enamel itself is used to build up a surface, it must be sanded to remove all gloss, otherwise the succeeding coat may crawl; i.e. collect in small globules and not spread into a continuous coat. The use of a proper undercoat is important. If the undercoat is too soft or not properly dried the enamel will often crack even after it is dry.

To enamel woodwork, first have the surface smooth, dry, and clean. Then fill all nail or other holes with water putty, such as our 30-02659. This putty dries rapidly and sands to a smooth surface. When the water putty is dry and sanded smooth, apply one or more coats of Enamel Undercoat, sanding lightly between coats to remove any dust or dirt that may have settled on it during the drying processes. When a good surface is secured, apply one coat of enamel of the desired color.

There are a variety of enamels available from which your selection can be made. The kind of enamel you select should depend on the use to which it is subjected. For finishing woodwork, we recommend our Master Mixed High Gloss Finish—4 Hour Enamel—Snowwhite Enamel, Decorative Enamel, or Semi-Gloss Finish.



Enameling Over Previously Applied Paint or Varnish

Enamel can be applied over any surface which is varnished, enameled, or painted; except wax, a surface stained with dye stain, or an oil paint which has never dried hard. Both undercoat and enamel dry to a very hard finish and therefore if applied over old paint which is comparatively soft, checking and "alligating" are almost sure to follow. Fortunately most interior paints dry hard and afford a satisfactory base for enamels.

If the old finish is in fairly good condition, just remove the gloss with No. 00 sandpaper or fine steel wool and apply one or two coats of enamel, or one coat of enamel undercoat and one coat of enamel. If the old finish is very dark and you are applying a light-color enamel, one or more coats of undercoat followed by one coat of enamel will be required to give a good finish.

If the old finish is peeling and cracking badly, it should all be removed with Paint and Varnish Remover and the surface carefully washed with turpentine, or painters' naphtha afterward to remove all trace of wax contained in the Paint and Varnish removers. When thoroughly dry apply undercoat and enamel same as on a new surface.

When enameling kitchen, pantry or bathroom woodwork, always wash the woodwork first with soap and water, or, better yet, use Master Mixed Paste Paint and Varnish Cleaner or Serooco Pure Linseed Oil Soap to remove any accumulated grease or dirt. You'll find enamel is an ideal finish for walls, ceilings, and woodwork, in rooms that require frequent washing.

The Proper Way to Brush Varnish and Enamel

Varnish and enamel should never be brushed out like paint. When varnishing or enameling, fill the brush and apply quickly and freely, "flowing" the liquid *with* the grain of the wood. Next, without filling the brush, stroke directly *across* the grain. This will help spread the varnish or enamel in an even film, covering any spot missed in the first application. Now scrape the brush fairly dry over the edge of the can, and *brush lightly once more with the grain*, making your brush strokes as long as possible to take up any surplus varnish or enamel which would otherwise run and make sags.

Choose a clear, dry day for varnishing or enameling; and after applying, avoid direct drafts or otherwise stirring up dust which will settle on the wet surface and spoil the finish.

The Use of Graining Colors and Graining Tools

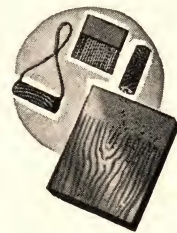
The purpose of Graining Colors and Graining Tools is to produce an imitation wood grain on surfaces where a natural wood grain is desirable, but unobtainable. This type of finish is adapted to surfaces such as old soft wood floors which are too marred or discolored to permit a natural, or transparent finish. It is also adapted to unfinished furniture, where the wood possesses no natural beauty of grain, or to previously painted furniture of any type.

The finish produced by graining colors completely hides the original surface, and consists of two parts. The first is the opaque ground coat, such as our Color Varnish Undercoat, which is a flat undercoat approximately the shade of new wood. This should always be applied first. It doesn't matter whether the wood to be grained has been previously painted or is in an unfinished state, so long as the surface is clean and free from all grease, wax or moisture. If the surface has previously been enameled or varnished, the gloss should be removed by light sanding before applying the Color Varnish Undercoat. When this undercoat has thoroughly dried, you will have the proper foundation for applying whatever graining color you have selected.

We recommend the use of either our Light Oak or Dark Oak Graining Color for this purpose. Choose your graining color and brush it over the Undercoat; then, before the graining color has dried, create your own grain effect through the use of the graining tools illustrated here and described in our General Catalog.

The use of graining tools is relatively simple and with a little practice, some very natural and beautiful graining effects can be secured.

After the graining has been completed, and the surface has thoroughly dried, it is advisable to apply a coat of good varnish.



FINISHING

HOUSEHOLD ARTICLES

Suggested Finishes for Household Radiators Many home decorators desire to have radiators the same color as the wall surfaces in order that they may be inconspicuous and blend with their background. Interior finishes of almost all types now can be used for this purpose. These include high gloss and semi-gloss enamels and flat finishes. However kalsomine and casein paints, should never be used on a heated surface as they will crack and chip. Gold and silver are popular radiator finishes and are specially prepared bronzing finishes for heated surfaces. They can be used for other types of interior decoration, too.

The radiators should be cold when applying any type of radiator decoration and should not be heated until the paint or enamel is perfectly dry. Special brushes are available for painting radiators. They have long handles to permit reaching all parts of the radiator in order to make complete coverage with the paint. A finer haired brush is recommended for the application of the aluminum and gold bronzes than is required for regular wall finishes.



How to Finish Stoves and Stovepipes

Before repainting stoves or stovepipes, first remove any traces of rust with sandpaper. Then clean the surface thoroughly until it is free from any grease or dirt. If you are repainting over an old, glossy finish, sand it lightly to remove the gloss. *Do not apply paint while the stove is hot.*

A special Stovepipe Enamel should be used. We recommend our No. 30-2182 Black Stove and Pipe Enamel, as it produces a bright, glossy finish that prevents corrosion and is designed to withstand the normal amount of stove and stovepipe heat. No paint will stand up on surfaces that get red hot.

If you have a porcelain-finished stove, do not attempt to paint over the porcelain, as paint and enamel will not adhere properly to a porcelain surface. Stove and Pipe Enamel is intended for metal stoves only, or for the metal portions of porcelain stoves and for other household equipment, such as boiler fronts, iron pipes, heating and cooking units and coal scuttles. One coat is usually sufficient.

Refinishing Bathtub and Sink Exteriors and Refrigerators

Often the unpainted and exposed part of a bathtub or sink, or the chipped or worn refrigerator, spoils the otherwise neat and attractive appearance of a room. Special enamels,

Before repainting stoves or stovepipes, first remove any traces of rust



such as our No. 30-2170 White Bathtub Enamel, have been made available to decorate this type of surface. They dry hard to a high gloss which is sanitary and easily cleaned.

Those who have wooden drainboards on their kitchen sink can repaint and make them more attractive by using these special products. Refrigerators which were originally enameled can be made new in appearance by coating with these products. They are also used for touching up chipped spots on porcelain surfaces.

Refinishing

Porch Furniture Enamels used on porch furniture must dry quickly and hard. In addition, they should hide the old surface perfectly and show no brush marks. Another quality desirable for such enamels, is ability to withstand outdoor exposure. One coat of enamel undercoat is usually used on new work followed by one or two coats of a suitable enamel, such as our 4-Hour Enamel which has all the qualities mentioned above.

It is necessary to remove all gloss by sanding before applying the final coat of enamel. Old work does not usually require more than one or two coats. A great variety of colors is available and, of course additional shades and hues can be secured by intermixing the available colors. A medium sized brush is recommended.

What to Use When

Refinishing Wire Screens

Special screen enamels are recommended for refinishing screen wire because they are made so as not to clog the meshes of wire as ordinary paint or enamel will sometimes do. One coat is usually sufficient.

A low-priced carpet faced tool such as indicated



in the accompanying illustration will apply screen enamel far more easily and quickly than a brush.

Screens that are enamelled regularly every year or two will last indefinitely, whereas screens that are allowed to rust will develop holes and have a relatively short life. Brass, copper or bronze screens should be coated with a good spar varnish thinned with turpentine.

What to Use When Refinishing Iron Beds

An old iron bed can be made very neat and attractive with a coat of enamel. White is always a good color to use, but a dainty blue or pink is also very pleasing, especially when you desire to carry out a special color scheme. If you are careful with your work, an iron bed can be refinished to look like new. Use either our Master Mixed or Quality Mixed 4 Hour Enamel. The bed needs no special preparation, except that the surface to be painted must be clean, and if the old enamel or paint shows evidence of cracking or peeling off, the entire surface should be gone over with a wire brush to remove the scaly paint. Then, the surface should be sandpapered to insure a smooth surface for refinishing.



How to Improve the Appearance of Old Pipes

Any unsightly pipes, whether in the living rooms or basement, can be almost obscured by painting them with

the same materials used for wall decoration. Where contrast is desired, as in some basement playroom decorations, gold or aluminum bronzes are admirable for this purpose, or the whole range of interior finishes (excepting casein paint and kalsomine) can be used. Just clean thoroughly and apply the material of your choosing. On very hot pipes, use aluminum bronzes only.

Refinishing Miscellaneous Household Articles

The refinishing of occasional articles or accessories which are present in every home, offers an opportunity to brighten a room by the use of contrasting colors and at the same time again make useful what may have been a discarded article. A corner shelf, book case, end table or chair can be cleaned and varnished or enameled with a touch of color which will brighten the whole room and give expression to your own originality.

Even casual articles or small odds and ends such as waste baskets, lamp bases, book ends and flower pots, may be made to enhance the beauty of the room through the use of color. Gold and Silver Enamel as well as regular 4-Hour Enamel, has its place in the refinishing of such articles. However, it may be desirable to refinish certain household accessories, such as lighting fixtures, to match walls and ceilings. In that case, we recommend applying the same finish as was used on the walls in question.



REFINISHING FURNITURE

The Question of Removing the Old Finish

If the old finish is in good condition, there is no need to remove it. Just be sure that the surface is absolutely clean and free from wax. Chair arms and backs should be washed with soap and water and rinsed with clear water to insure perfect cleanliness. Then sandpaper the surface lightly to remove any gloss, wipe off the dust and apply a coat of varnish or enamel as desired. If the old finish is badly cracked and checked, or worn through in spots, it should all be removed with Serooco Paint and Varnish Remover.

After removing the old finish, the surface must be thoroughly cleaned with turpentine to remove any wax deposited by the varnish remover. Then, when the surface is perfectly dry, sandpaper lightly and proceed to finish as you would unpainted furniture.

Revarnishing Furniture to Change the Color

If you desire to give your furniture a darker finish than the original, you can proceed in either of two ways depending upon the condition of the original finish. A badly checked varnish finish should first be removed with paint and varnish remover, then the surface should be cleaned by rubbing well with turpentine. The surface is now prepared for an oil or dye stain, the selec-

tion of which should be consistent with the type of wood to be refinished. Finish with one or two coats of clear varnish as outlined on Page 11. If the original varnish finish is in good condition, it can be sanded lightly to remove the gloss, dusted, and color varnish of the desired shade applied directly.

In case a lighter color than the original is desired, it will first be necessary to apply a coat of color varnish undercoat such as 30-2697 ground color to the properly prepared surface. Then, finish with one or two coats of color varnish which is available in all standard finishes, such as Light Oak, Dark Oak, Walnut, Red Mahogany and Brown Mahogany. It should be remembered that Color Varnish Undercoat completely hides the grain of the wood and if a grain is desired, it can be obtained by using prepared graining colors and the proper graining tools as described on Page 17.

How to Finish Unpainted Furniture

Finishing unpainted furniture is one of the easiest ways to add color and charm to your home. There are a variety of finishes available that make it possible for you to paint your furniture in keeping with your general decorative scheme. See instructions for the various methods in the following paragraphs.

Suggestions for Using Wood Filler

All hard woods which are open grain, such as Oak, Walnut or Mahogany, must be filled; otherwise a smooth and even finish is not secured. Close grain woods, such as Maple, Pine, Fir and Poplar, do not need to be filled.

Clear Varnish or Wax Finish

For a varnish finish apply two or more coats of a high grade spar varnish, such as No. 30-2727, direct to the woods, with the exception of fir which, due to the large amount of soft grain, should receive a wash coat of shellac that is 3-lb. cut white and sand lightly before the application of the varnish.

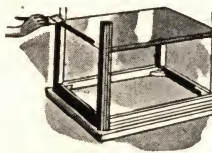
For a wax finish apply one full coat of pure white shellac or one full coat of spar varnish, sand lightly and wax. This will give the minimum in discoloration to the surface finished. Wax finishes are not recommended for outside use.

Stain and Varnish Finish

Oak, Walnut, Mahogany and similar woods must be filled. For Oak, fillers are available containing stain so that the staining and filling is completed in one operation. Walnut and Mahogany should be stained and then filled. The filler will absorb part of the stain so that the finish will be uniform. Close grain woods can be stained without filling.

After filling and staining, apply one thin coat of pure white shellac to seal the stains. Otherwise, the varnish will not dry and the wax will streak. Sand lightly and follow with either the varnish or wax, as outlined above. In finishing fir, the undersides of the tables and chairs should be coated with varnish or shellac in order to exclude all moisture.

For a varnish finish apply two or more coats of a high grade spar varnish, such as No. 30-2727,



Enamel Finish for Furniture

The wood should be sanded smooth and a coat of shellac applied to seal the pores. Sand lightly and apply Enamel Undercoat such as our No. 30-2654 and allow to dry. Sand the undercoat lightly and apply a coat of enamel such as our Master-Mixed Four Hour Enamel.

Changing a Varnish Finish to a Wax Finish

There are two ways to change a varnish finish to a wax finish. Either remove the varnish with paint and varnish remover and apply our Master Mixed Liquid, Paste or Self-Polishing Wax, or apply a coat of dull finish varnish, such as our Master Mixed Semi-Gloss Varnish over the old finish, provided it is in good condition. A dull finish varnish resembles a real wax finish but has the wearing qualities of a regular varnish. If the old varnish is badly cracked and checked and worn through in spots, it should be removed before applying the new varnish.

Decalcomania Transfers and How to Apply Them

If you wish to add a final dash of color to your finished job, you can do so quickly and easily by the use of Decalcomania Transfers. These transfers are available in a variety of attractive designs, reproduced in rich colors. To apply them simply dip in water, lay transfer flat on object to be decorated and slide off paper. No cement or varnishing necessary. Decalcomania transfers are suggested for furniture (especially nursery furniture) cabinets, and other household articles.

HOBBY AND SPRAY PAINTING

Hobby Painting

There is a fascination in the products of your own creation. Add a finishing dash of color to those practical or novelty items produced with either hand or power tools. There are lots of ways to finish metal or wood. They can be brushed, dipped or sprayed. Contrasting colors can be added with striping tool or small brush. The resulting finish can be varnished, enameled or waxed—as you prefer.



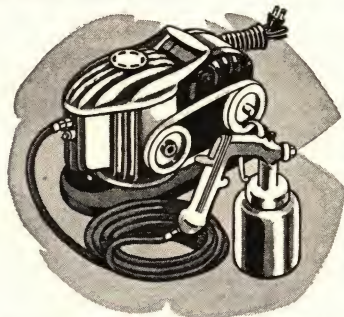
Detailed instructions are given in other parts of this book for finishing open grain woods such as Oak, Walnut and Mahogany, or close grain woods such as Maple, Pine, Poplar, etc. You will find also directions for enameling and waxing.

Just determine the type of wood—decide on the finish you desire—proceed as described under clear Varnish Finish, Enameling, etc., and the results you secure will be very pleasing. Decalomania transfers will add to the decorative and color contrasts.

Spray Painting

Spray painting can be done on large and small articles alike. A small table, chair, kitchen cabinet, house, barn or automobile can all be sprayed with the same equipment. You don't need to be a professional painter to spray paint. Most of the material available today can be sprayed with equipment which will produce air pressures from 30 to 45 lbs. Spray guns are designed to

handle materials at these pressures and very successful work can be done.



Ordinarily, spraying is from six to eight times as fast as applying paint with a brush and, on some surfaces, even faster.

The first step in spray painting is to see that the surface or article is free from all wax, grease, loose paint and dirt. If the surface is rough, it should be smoothed with steel wool or sandpaper (except stucco, or other surfaces intended to be rough). After the spraying material is thoroughly stirred, it should be strained through cheese cloth or similar loosely woven fabric to remove any foreign particles which may be collected during the stirring operation, and which might plug up the small openings in the spray gun. The spraying material should then be put into a spray cup or a larger container, such as a 3-gallon paint tank.

In spraying insecticides and cold water paint,

proper straining is very important as these materials are mixed (not ground) and unless the coarser particles are removed a clogging of the nozzle will result.

It is advisable to experiment a little on an old wooden box, piece of wood or something of that nature until you have mastered the simple technique of handling the gun. The spray gun should be held from 6 to 10 inches from the work and carried along the surface in an even stroke, the pressure on the trigger of the gun being released before the hand stops moving at the end of any stroke. This is done to prevent a piling up of the spraying material which will occur if the pressure on the trigger is not released when the movement of the gun is stopped.

It is important, in spraying any type of finishing material, that the spraying equipment be of a type that no oil will get into the finishing coats. If oil used in lubricating the equipment contaminates the finishing material, it will not dry properly and may present a spotty appearance due to small particles of oil being in the film.

You will never know what fun it is to spray paint until you have tried it. In many cases a sprayer will pay for itself in time saving alone. Barns, houses, garages, automobiles, basement walls and ceilings, screens, radiators, floors, furniture (both wood and wicker), toys, bicycles—in fact practically any surface can be sprayed.



EXTERIOR PAINTING

HOUSES AND BARNES

When and How Often to Paint

Repaint promptly when you find previous coats are wearing through and exposing the wood or other building material surface to the weather. If the old paint is peeling try to locate the cause and make necessary repairs before painting. Most peeling troubles are due to moisture getting to the surface from the inside. Look for defective carpentry and use caulking compound where necessary.

While fine appearance is the chief attraction of outdoor paint, its major function is that of a protective coating, shielding the porous wood from the sun's ultra violet light, soaking rains, wind driven dust, and ice or hail. Some home owners make a practice of painting every other year, or every three years. This is usually done for decorative purposes, but care should be exercised that too heavy a paint film is not built up with the resultant cracking, checking and even peeling due to the weight of the coats of paint. A paint film should weather or "chalk" in order to insure proper adherence of the new coats and in addition you are entitled to a reasonable

service from the paint applied. When a paint film ceases to protect, it is time to repair cracks, loose joints, etc. and to repaint. Window sills and similar surfaces often require repainting more often than the whole structure.

Paint when the weather is good for drying and there is little dust, troublesome wind or annoying insects to handicap your work.

On new buildings it is often advisable to hold up paint work until early fall, or until the summer's sun has dried the new lumber thoroughly. Whatever season you decide upon, be sure of warm dry weather. Be sure the wood itself has dried clear through, not merely on the surface, otherwise peeling and blistering may result.

Do not attempt to paint on cold, damp days when the temperature is below 50 degrees, or if there is danger of a frost at night. Frost means dampness. Do not paint over frosted or rain-wet surfaces. Wait until the sun has thoroughly dried them out again.

Choosing the Colors

When selecting colors, the size of the house, the style of architecture, and the general surroundings (whether landscape or neighboring dwellings) should always be considered.

Strong, bright shades lend prominence to a building, which suggests their use for the small



or cozy home. The more neutral shades, including grays, drabs and browns, are better suited for the larger home in town. These latter colors will thus blend more readily with surrounding houses, and, besides, will be less likely to show the natural accumulation of city grime.

Country and suburban homes, both large and small, usually are surrounded by trees, shrubbery and plenty of space, and are more attractive when painted with the lighter shades to make them stand out as a part of a colorful picture.

Use a different harmonizing shade, or color, for the trimming to relieve the monotony. It may be lighter or darker than the body color, as you prefer.

You should consider as part of the painting job not only the body and regular trim of the house, but the exteriors of doors (unless varnished natural color), window sashes and shutters. Both often take darker or contrasting colors very effectively. Porch floors and steps take soft neutral shades of special friction-resisting floor enamels or paints.

In considering the general color scheme, climate and location are important factors. Sunshine is a harmonizing agent, as is also distance. Therefore country homes, somewhat isolated from their neighbors, located in such sunshine spots as Florida or California, may be painted with brilliant colors, even those that under more ordinary circumstances would clash.

(Cont'd on Page 31)





THE BATHROOM IS REVIVED WITH A BEAUTY TREATMENT

Are you a color conservative? Then you'll appreciate this combination of a Light Buff wall, White enamel trim, and just a hint of color in the Pastel Green ceiling. The linoleum floor is waxed.

Set a colorful stage for bathroom baritone! Light Orchid walls; recess over tub, French Blue and Pool Blue. Dark Orchid trim, White ceiling, and waxed floor for this bathroom of elegant taste.

Cool, fresh-looking decoration that will survive lots of splashing. Sea Green walls, with Ivory trim and ceiling. Linoleum floor waxed. For added touches of color, choose bright towels.

Color

Makes a Transformation

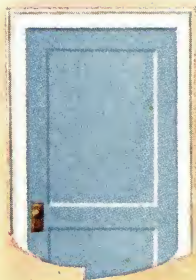
Gone are the days of the all white "hospitalized" bathroom . . . the modern bath sings out in color! And, if there's one room in the house where you can really modernize with color, it's the bathroom. You can paint pleasing, up-to-the-minute effects in spite of old plumbing fixtures.

Paint is a wise choice for a bathroom finish, because it gives the spic-and-span finish you want . . . takes all the splashing you can give it . . . withstands innumerable washings before re-painting is needed. It's sanitary and easy to clean.

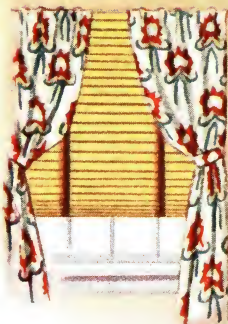
Paint it light . . . paint it bright! Here's a room where you can give way to your urge for color . . . and lots of it. Paint the floor Red if you want . . . or perhaps you've always wanted Turquoise Blue walls. Do what you want with color. Choose unusual combinations that are distinctive and smart, and a new bathroom is yours for the painting.

Color

Achieves True Hospitality



Color knocks at your door! Turquoise Blue door with White trim.



A clever decorating trick! Autumn Brown cupboard with inside painted Gray.

Venetian blinds painted in a warm Cream color—contrast in tapes.

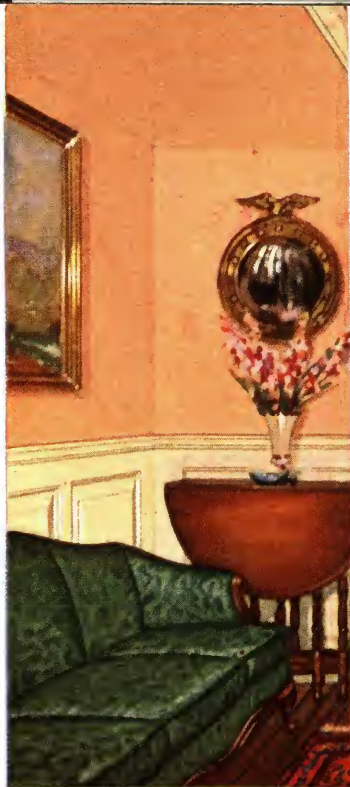


COLOR PUTS NEW IMPORTANCE IN THE DINING ROOM

Consider refreshing French Blue walls, Oyster White for the ceiling, and Ivory trim if your dining room faces west or south. Light Oak floor in keeping with lighter wall and ceiling tones.

Pleasant, cheerful conversation is inevitable in a background that is cool and restful. Pastel Green walls, Oyster White trim and Light Gray ceiling—Light Oak floor completes the decoration.

Sunlight Yellow walls for your dining room facing north or east. Ivory ceiling and Silver Gray trim complete this attractive decoration. Dark Oak floor to accent the whole color scheme.



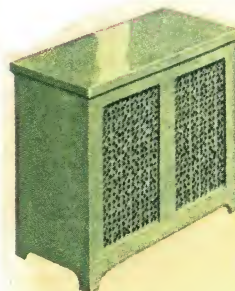
THE HALL . . . THE THRESHOLD OF YOUR HOME . . . IS FRIENDLY

A hall that extends a warm welcome to your guests is a true expression of your hospitality. Coral walls and ceiling with Ivory trim, and Dark Oak floor make this attractive combination.

Cool, refreshing tones that suggest restfulness . . . give definite character to your home. Apple Green walls with White trim and door. Walnut floor accents lighter tones on walls and trim.

French Blue walls and Sea Green trim blend in beauty for hall decoration that is distinctive. Walnut varnish on treads and rail. Stair risers Sea Green. An impressive and unusual color scheme.

Color Is a Gay Deceiver



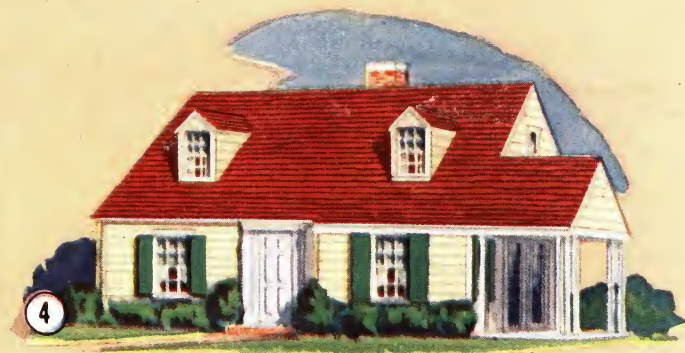
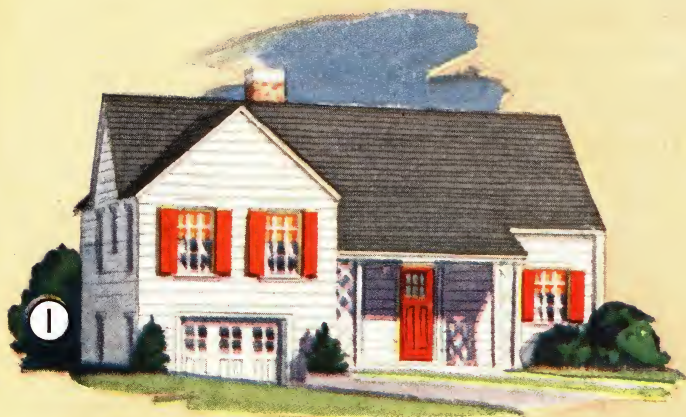
A Lettuce Green enamel cover disguises the radiator.



Light Buff Door with White trim for a touch of color.



No small talk with this telephone table of Dark Orchid.



Color

Takes a Whirl Outdoors!



Paint and color groom your house into a handsome place to live! The building is preserved and protected, and you increase the valuation of your property by improving with paint. Any of the combinations of color shown on these pages are yours for the painting...are suitable anywhere.



(1) White body and trim boasts non-fading, Brilliant Red shutters and Door. Silver Gray shingle roof.

(2) Nile Green house with White trim and non-fading Dark Green shutters. Venetian Red roof for contrast.

(3) Colonial Yellow house with White trim and Cape Cod Blue shutters, has a rich Bungalow Brown roof.

(4) Ivory color house with White trim and Verdi Green shutters. Venetian Red roof adds touch of bright color.

(5) Dove color house with White trim is mellowed with Chocolate Brown door and shutters. Pine Green roof.

(6) Silver Gray Shingle house with White trim and Brilliant Red door. Black shutters and Silver Gray roof.

(7) Colonial Yellow trims a Cream house with a Pine Green roof. Shutters and door painted Light Tan.

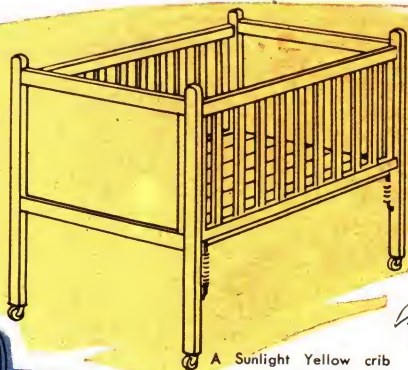
(8) Light Blue body with White trim. Cape Cod Blue door and shutters. Topped off with Bungalow Brown roof.

(9) Cream Color body with White trim and Dark Green shutters. Varnished door is practical. Silver Gray shingled roof.

Color

Adds a Finishing Touch

Consider your belongings in terms of color and a coat of enamel. The old car looks like a new one . . . the clothes hamper becomes a colorful, attractive addition to your home. Your unfinished or old furniture—decorated to order!



A Sunlight Yellow crib for a bright outlook.



The automobile wears a coat of Jade Green.



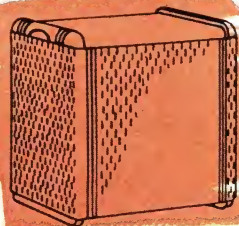
Pool Blue . . . deep and rich for an end table.



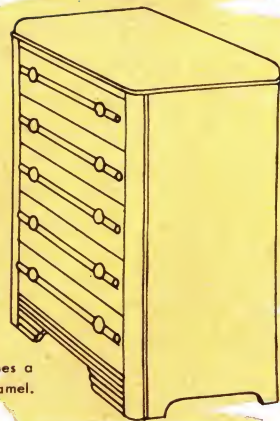
Painted-to-suit furniture in Burnt Orange.



A Lettuce Green lawn chair for cool relaxation.



Coral cloaks the clothes hamper in new beauty.



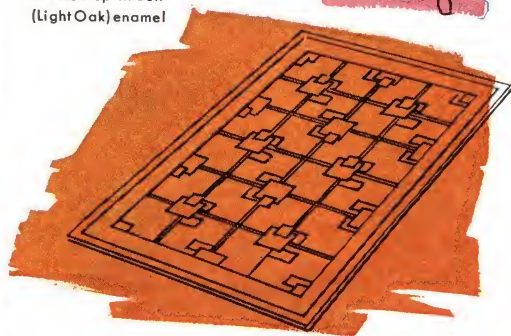
The old bureau becomes a new one with Cream enamel.



A Vermilion stool
for a touch of bright
color in the kitchen



Dark Orchid high-
chair rates high
with the youngsters



The linoleum gets
dressed up in Buff
(Light Oak) enamel

• COLOR •

Runs Rampant with 4-Hour Enamel Magic!

Familiar household articles become transformed under your touch, when they are color-styled with Master-Mixed Four Hour Enamel. Color is magic! You don't need to mumble "Abbreacadabra" and wave a wand . . . use a paint brush instead—and a can of Enamel.

Color the little forgotten things around the house . . . that flower-pot . . . the stool with the scuffed legs . . . the old bureau that you relegated to the attic because the finish was so marred . . . those pipes that prevent the Hobby Room from being anything more exalted than a dressed up cellar . . . Color this and color that with splashes of brightness and gayety. These household odds and ends you never knew quite what to do with will become "the little things that add so much to beauty."

You *are* an artist, though you may never have painted a picture. You can paint personality and atmosphere—any atmosphere you wish—on the three-dimensional canvas of your home.

Master-Mixed 4-Hour Enamel offers you 22 colors, which you can interblend if you desire, to an infinite variety of shades and hues.



*Fascinating
to apply!*

*No trick
technique to
remember.*

YOUR CHOICE OF 22 COLORS

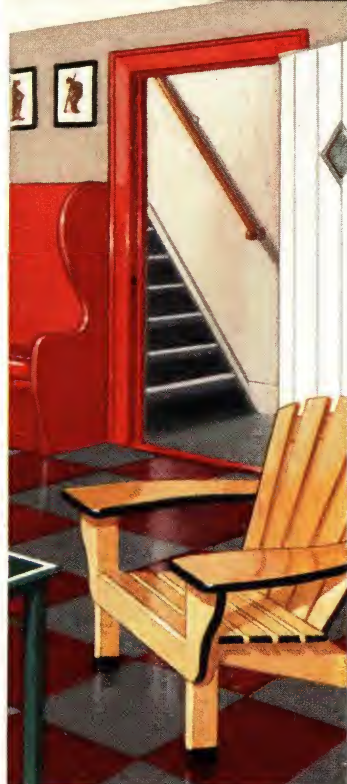
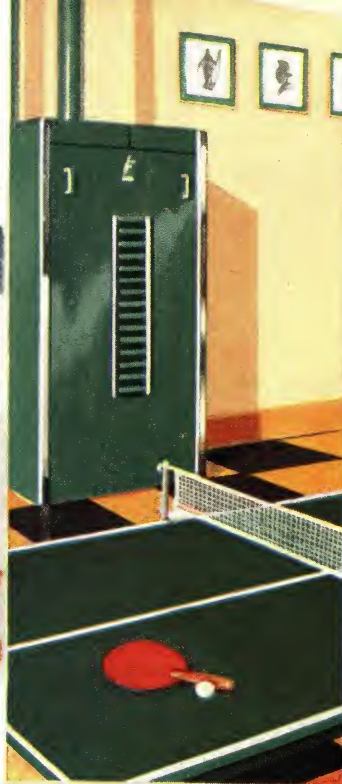
White	Light Gray
Ivory	Pink
Cream	Coral
Sunlight Yellow	Dark Orchid
Buff (Light Oak)	Turquoise Blue
Autumn Brown	Pool Blue
Sea Green	Royal Blue
Lettuce Green	Burnt Orange
Jade Green	Vermilion
Emerald Green	Black
Silver	Gold

Color

For Your Hobby, Too



The Hobby Shop has a Colorful Career! Silver Gray upper walls, Light Gray lower walls with Black stripe. White ceiling and Tan floor. Cabinets are Emerald Green.



COLOR CHANGES FORGOTTEN SPACE INTO A GAY, COLORFUL PLACE

You'd never guess this rumpus room is just a basement under paint! Sunlight Yellow walls, Cream ceiling, Buff (Light Oak) trim. Floor, Black and Light Oak Yellow. Furnace enameled Jade Green.

Basement has two faces! It's an attractive playroom and utility room . . . in a grand combination of colors . . . Sea Green walls, Pastel Green ceiling, Pool Blue trim and seat, Waxed linoleum.

'Way up in style! Basement with Silver Gray walls, Oyster White ceiling and wall over stairway. Vermilion trim and seats. Door Vermilion on inside; Oyster White, outside. Gray and Maroon floor.

(Cont'd from Page 22)

As with interior paints, so with exterior—the psychological factors of color remain the same. Red and Orange are advancing colors; Blue and Green, retreating. If you want your house to stand out from its background, to almost seem to advance toward you, be generous in your use of reds and oranges as trim color. As they are advancing colors, they are entirely too strong, of course, for body colors. If you prefer a rather retiring and conservative color scheme, use the retreating and neutral colors. And, because they are retreating, they need not be limited to the trim, but can be used, in harmonizing hues, for the body as well. One caution: Blue, while a retreating color, is one that should be used with extreme care if discord is to be avoided.

Non-Fading Trim Colors

While the most popular trim colors for most types of houses is white there are many instances where bright colored trims can be used to give pleasing and lively effects. In the past, one of the great drawbacks to colored trims was the fact that they faded from sunlight.

Now, however, with the development of color-fast, non-fading trim colors, such as Master-mixed No. 125 Brilliant Red, No. 126 Dark Green, No. 142 Verdi Green and No. 162 Cape Cod Blue, it is possible to add that touch of sparkling color so often neglected in exterior painting. The trim may be considered as a

frame and there is no reason why you should not frame your house as you would a picture.

Brightly colored trims are most appropriate against neutral backgrounds. Thus houses of white, cream, ivory or

gray lend themselves most readily to such trims. Houses whose bodies are all done in color suggest the white trim for contrast, especially if the houses are small. A trim lighter than its background makes the small house look larger. The white trim and the colored body offer many interesting possibilities—but the possibilities are no less interesting, even if less exploited, for the white or neutral house with trim in bright color.

Preparation for Painting

New houses, never before painted, should be allowed to dry out for several weeks after the plastering has been done. "Green" plaster is always moist and time is required for it to dry properly. Delay the paint job to make certain the boards do not retain this moisture. Knots and resin streaks should be sealed with aluminum paint to prevent later discoloration of the paint film.

Best results are obtained by giving all knots and resin streaks a coat of Aluminum Paint. This tends to conceal these spots and check "bleeding" through of stains and resins.

Houses that have been painted before must have all loose, scaly paint scraped off with either a putty knife or wire brush. Paint that is mere "chalking" or slowly wearing away need not be removed as it offers the firm foundation required for the new paint. Cobwebs, dust, and other foreign matter should be brushed off with a duster as you apply the first coat.

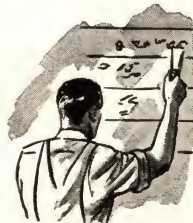
There are several incidental but important odd jobs you should do before beginning the

actual painting. For instance, loose boards, cornice moldings, door or window trimming should be gone over, nailed up, and put in good condition so that they can be properly painted and not marred by later repairs. Any new boards that you must insert should be given an individual priming coat before the finishing coats. Otherwise they will flatten out and not show the glossy body of the rest of the paint job.

Eave spouts, conductor pipes and gutters should be examined for rust and replaced if badly rusted, or cleaned and painted over if only slightly rusted. Use a wire brush to remove the rust and provide a better painting surface. Our Metal Roof and Gutter Paint is made especially for resisting rust on metal surfaces. For unpainted metal, our Tinnex Special Lead Chromate paint is the most effective primer . . . even better than "Red Lead." Paint downspouts the same color as the background of the house to keep them inconspicuous . . . the same as the trim if the spouts are against the trim.

Window glass should be replaced before painting so that the putty will be painted over with the trim. Fresh putty applied later would look unsightly on freshly painted window sashes. A general replacement of old, dried, cracked or loose putty will prove worth the effort at this time. Old sashes that are badly weather-beaten and extra dry should have a priming coat of house paint thinned with linseed oil brushed into the putty grooves before putting in the putty.

The roof and chimney should be examined carefully; loose or missing shingles replaced, window frames caulked, and brick joints around the chimney flashings cemented up, and the whole chimney tuck-pointed where needed. Seroco Asbestos Fiber Roof Cement proves most practical in making many chimney repairs and for stopping leaks in flashings, also in



roll roofing or composition shingles. Places around doors or windows that might let moisture get in should be thoroughly caulked.

The purpose of all these preliminary repairs is to avoid leaks which will mar interior decorations or result in paint peeling due to water getting behind the painted surface.

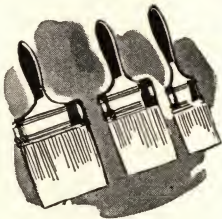
Brushes Required for Exterior Painting

One large brush for regular work, a smaller brush, for trimming and a sash brush will be needed. The average person finds a flat brush about $3\frac{1}{2}$ or 4 inches wide (such as our 30-3041) best for ordinary painting. Brushes with longer bristles when filled with paint are usually too heavy for untrained wrist muscles to handle. The "spring" of the long bristle brush, and its extra paint carrying capacity are desirable characteristics and therefore preferred by the experienced painter who is accustomed to these heavier tools and can handle them without difficulty.

For general trimming a flat brush about 3 inches wide (such as our 30-3041) is recommended. A long handled flat brush 1 to 2 inches wide, like our 30-3069, will be found to work very nicely on the sash.

Here are a few helpful suggestions:

1. Before putting a new brush into work "whip" it back and forth over one hand to remove any bristles which might not be caught into the rubber setting.



2. Enamels or varnishes should be "flowed" on the surface by means of a soft, even, long stroke. By all means refrain from using a "scrubbing" action as this will introduce air bubbles into the finish.
3. Brush with the grain, not against it.

It pays to buy good brushes and take proper care of them. They will produce better and faster work and last longer. Be sure to read Pages 45 and 46 on "Brushes and Their Care."

Other Materials Needed

The paint you use should be *ready mixed*. Sears paint is made and mixed by the most modern machinery in factories equipped for perfect mixing and grinding of the ingredients. The proportions are exact, and the mixing complete; wasteful guesswork is eliminated. The directions are simple and correct. There are no finer raw materials than those used in Sears paints, enamels, varnishes and other finishes.

Besides the assortment of brushes described, you will need putty, a putty knife, sandpaper, and a paint paddle. A stiff wire brush is useful in removing loose, scaly paint on old painted surfaces. Linseed oil and turpentine are needed to thin according to directions.

At least one ladder will also be necessary. We recommend, however, a two-section ladder (such as our 30-2944) with ladder jacks (our 30-2941) and a strong board or extension plank (our 30-2961) to walk along, as this method of working is both faster and safer.

Thinning House Paint

There are two distinct types of house paint now in use. In order of importance they are—regular house paint, such as our Master Mixed

House Paint, Sero-Cote House Paint, etc., and the non-penetrating house paints.

With the regular type of house paint the first coat is generally reduced with linseed oil and turpentine in order to secure proper anchorage of the film and to revive the old and porous surfaces which are thirsty.

Non-penetrating house paints are usually designed by the manufacturer for use with a specific undercoat or prime coat which gives adhesion without penetration. This is followed by a specially formulated finishing coat or with a coat of regular house paint. Specially designed materials of this type must be handled differently from the regular type of house paints and the addition of linseed oil and turpentine to either priming or finishing coats often destroys the non-penetrating features. Non-penetrating types of house paint and undercoat require no thinning. Master Mixed House Paint Undercoat is a material of this type. The manufacturer's directions in all cases—whether for the regular house paint or the non-penetrating type—should be followed to the letter. Proper application of the priming coat is one of the most important parts of painting.

Old Painted Surfaces

When a three-coat job is to be done, the thinning of the priming coat is usually a little different from what a two-coat job requires. On a three-coat job, linseed oil and turpentine are usually added to the priming coat in order to revive the old thirsty fibers of the exposed wood and the chalking paint film, as well as to give proper anchorage or adherence.

For the second and third coats, it has been found by both the manufacturers of high grade paint products and certain branches of the De-

partment of Agriculture that best results can be secured when these two coats are applied in such a manner that when the drying is complete there is the same ratio of linseed oil to white lead, zinc and other pigments in both the second and finishing coats. If this practice is not followed, and more linseed oil and turpentine than recommended in label directions are added, a premature breaking down of the finishing coat of any house paint may result, as it will only result in excessive chalking and washing of the film and shorten the life and protective qualities of the paint job.

When it is remembered that the greatest expense in painting is the labor involved, the economy in following the manufacturer's directions and securing the maximum in protective value from the paint is quickly recognized.

On two-coat work the first coat should be thinned according to the manufacturer's directions. Allow the proper thinning for the type of surface to be covered—to illustrate: under a porch roof, or under the eaves, where the surface is hard, smooth and slightly weathered, additional turpentine should be added in order to give the paint a better grip. House paint for a surface in very good condition, will require a different amount of thinning from a surface in slightly poorer condition. The final coat should not be thinned.

New Work All soft, pitchy and resinous spots should be properly primed with Aluminum Paint or similar materials to seal in the resins which come to the surface from continuous exposure to the rays of the sun.

New clear wood absorbs a greater amount of linseed oil than previously painted surfaces. On the other hand, where the wood is extremely

pitchy, it is advisable to add more turpentine than on a very clear grained wood surface, in order to cut the natural resins in the wood and give proper adherence.

When painting any type of an exterior surface, it cannot be too strongly emphasized that the manufacturer's directions should be followed. In case conditions arise which seem to be out of the ordinary in type, the manufacturer is always glad to assist in solving your problem.

Stir the Paint Thoroughly The paint must be stirred thoroughly. When you remove the lid on the paint can, you will find the oil at the top and the heavier pigments settled to the bottom. The oil is the "vehicle" which uniformly disperses or spreads the pigments over the whole surface. You must thoroughly stir these pigments into the oil to make the mixture uniform. A wooden paddle, about two inches wide, serves quite well.



To stir properly, pour off the surface oil into an empty bucket, then pour back a little at a time into the paint as the stirring progresses, keeping the mixture uniform at all times. Finally, pour the whole mixture back and forth from one container to another several times. With this even mixture, you are now ready to begin painting. A half-hour's stirring of a 5-gallon can of house paint is not excessive.

Number of Coats to Apply The number of coats depends upon surface condition and type of paint used as explained below. If it is new wood or badly weathered, three coats are advisable. Over old

painted surfaces in fairly good condition, two coats will give good results.

Quantity of Paint Needed Every full gallon of any paint contains 231 cubic inches. Disregard extravagant claims for "spread" or coverage capacities of various paints made for the same purpose. Quite plainly, the larger the area a gallon covers, the thinner the film coating with correspondingly less protective resistance—though the decorative and color value may be the same. The first purpose of paint is to protect, and all reputable paint manufacturers have that thought first in mind.

In order to estimate the amount of paint required, you must first estimate the number of square feet to be painted. This can be done as follows: Multiply the distance (in feet) around your building by two feet more than the height to the eaves. Add to this result the number of square feet in the gables, which is found by multiplying the height of each gable by one-half the width. Divide the total square feet to be painted by the number of square feet one gallon will cover. This will give you the number of gallons required for your paint job.

For houses, allow one gallon for trim to five gallons of body paint. Barns generally require only one gallon of trim color for ten gallons of body paint.

New clear wood absorbs a considerably greater amount of linseed oil from the priming coat than previously painted surfaces. Therefore, more linseed oil is added to the first coat to be used in new clear wood than any other type of surface.

Previously painted surfaces in fair to good condition require the addition of relatively little turpentine and no linseed oil to the ready-mixed paint, inasmuch as there is practically no absorption from the new film into the old film.

No thinner should be used in the finishing coat of any house paint, as it will only result in excessive chalking and washing of the film and shorten the life and protection of the paint job.

When using Controlled Penetration type paints, such as Master Mixed House Paint Undercoat, the product is formulated to be used as it comes in the can so as to give proper adhesion to the surface coated and should not be thinned under any circumstances. This type of undercoat is followed by a coat, or coats, of regular house paint.

Master Mixed and Quality Mixed Aluminum Paints are highly recommended for priming unpainted surfaces. Two coats of house paint should then be applied over the aluminum paint.

Thinning directions are stated specifically on the label of each can of Sears House Paints and for best results they should be followed closely. *It is false economy to add excessive thinner to any paint product to secure greater coverage. Protection and beauty are short-lived when this is done.*

How to Thin Each Gallon of Sears House Paint or Barn Paint

For TWO-COAT Work

Kind of Surface	Raw Linseed Oil 1st Coat	Finish Coat	Turpentine 1st Coat	Finish Coat
Fair to Good (Painted)	0	0	1½ Pts.	0
Badly Worn (Painted)	1 Pt.	0	1 Pt.	0
Badly Worn (Unpainted)	1 Pt.	0	1 Pt.	0
New Clear Wood	3 Pts.	0	1 Pt.	0
New Pitchy Wood	1 Pt.	0	3 Pts.	0

Where to Begin

Begin at an upper right hand corner of the building. Try to finish a day's work at a corner or window to avoid laps and streaks. The place where you leave off one day's work and begin another will not then be noticeable, even though several days may elapse because of weather delays.

Paint west or north sides during morning hours, east or south in the afternoons, so that strong, direct sun will not blister the wet paint.

You will find such a working plan more agreeable and comfortable for yourself as well. Begin at the top and paint down so that splashes will not damage the surface below. Allow four to six days, or longer if necessary, for each coat to dry.



Painting Concrete or Stucco

Exterior concrete and stucco have for years been decorated with cold water type of paints. It is now possible to paint concrete and stucco with regular house paints provided certain cautions are observed when applying the first coat to the raw concrete or stucco.

In addition to the decorative value, application of house paint waterproofs stucco and in this manner reduces the tendency of some stucco to deteriorate.

A wet wall is a good conductor of heat. A dry wall is a poor conductor of heat. If the stucco or concrete is new, it should be permitted to weather for a year before painting. A solution of Zinc Sulphate should then be applied to neutralize any free lime which has not been neutralized during the original weathering per-

iod. This prevents "hot spots." The excess zinc sulphate should be brushed from the surface and then a coat applied which consists of house paint to which has been added a specially designed mixing varnish. Ordinary varnishes will not do. The addition of a specially prepared product, such as our No. 30-3466 "Sero-Tung oil," gives a surface which adheres readily to the concrete or stucco and properly seals all the pores. After this coat is dry, regular house paint can be applied.

It is advisable, of course, to do all repair work, such as filling cracks, crevices, replacing broken corners, etc. before any decorative or protective coating is applied. The treatment for inside concrete surfaces, such as cement floors in basements or on porches, is somewhat different. On these surfaces it is advisable to treat with zinc sulphate, as mentioned above, and then it is best to apply a coat of good cement primer following with one or two coats of floor and porch paint of suitable color, or follow the zinc sulphate treatment with two coats of floor and porch paint.

Painting Brick, Asbestos Shingles and Siding

Common brick, brick that is not glazed, and ordinary asbestos shingles, are materials of a porous type. It has been definitely proved that uncoated common brick will absorb a considerable amount of water. The same is true of ordinary asbestos shingles and siding. A surface which will absorb water becomes dirtier quicker than a substance which does not absorb water, and where the rain drains off quickly. It has been shown that due to the porous nature, some individual brick will absorb as much as a pint of water in twenty-four hours. Uncoated common brick structures may, therefore, during a protracted rain storm, become damp and uncomfortable while painted

brick structures keep out the rain and make the structure damp-proof. Water is a good conductor of heat and a damp surface will conduct heat more readily than a dry surface. Brick, and asbestos shingles, painted white or a light color, have a tendency to reduce the interior temperature of a structure on which they are used. It is not difficult to successfully paint brick or asbestos shingles.

Painting Brick:—If the surface is old, it is well to look to the condition of the mortar joints before painting. No paint will adhere to a loose crumbly surface. Tuck pointing of all bad joints will add to the life and appearance of the structure.

New brick structures and structures which have been tuck pointed within the year should be treated with a wash coat of 3 lbs. of zinc sulphate dissolved in a gallon of water. This neutralizes the lime in the mortar.

After the surface is dry, brush off or wash off the surplus zinc sulphate crystals and you are ready to apply the protective and waterproofing coats of the paint. For the first coat, a good grade of house paint, such as our Master Mixed or Sero-Cote, is recommended, to which has been added from one quart to one-half gallon of a neutral material such as our Sero-Tung Oil, No. 30-3466. This gives a coating which adheres to the brick. Allow this priming or sealing coat to dry thoroughly and apply the second and third coats of house paint without thinning.

Asbestos Shingles and Sidings . . . Asbestos shingles contain but very little free lime. A



sealing operation is recommended, consisting of one coat of a good Primer and Sealer, such as our No. 30-2652, or a good house paint reduced with a neutral material as outlined above. After this is dry, the second and third coats of house paint should be applied as outlined above.

Painting brick and asbestos shingles and sidings adds to the appearance and increases the value of the building.

Painting Barns To answer the demand for a special paint for barns, fences and outbuildings, paint manufacturers have prepared a special paint compounded from metallic oxides, offered in a limited range of colors and sold at a much lower price per gallon than house paint.



The durability and appearance of such barn paints are satisfactory for the purpose intended, and the lower price makes them economical to use. They cannot, however, compare with fine house paint in either durability or appearance. If you are particular about your barns and outbuildings and wish to secure the greatest durability and the best possible appearance, use either regular house paint or the better grades of Barn Paints such as our Master Mixed Barn Paint which is made to stand up like a house paint.

When painting a barn, as in all other painting, be sure the surface is perfectly dry, and it is

good painting weather. Paint will never stay on a wet or damp surface. Follow the directions given by the manufacturer in detail, for barn painting as given for house painting.

Do Not Use House Paint on Porches, Floors or Steps *A specially designed product with a varnish base should be used.*

House Paint is made with linseed oil as a base and to withstand weather only and not constant foot friction to which a porch, floor, or steps are constantly subjected.

Porch and floor paints and enamels are made to withstand both destructive weather and constant wear. They usually dry quickly and form a tough film that can be walked on or scrubbed regularly. Nail holes and cracks should be filled with a good Crack and Crevice Filler before painting. All wooden porch floors that have been painted should be repaired before repainting. It is advisable to thin a small quantity of the paint to be used with turpentine and apply it to the new wood used in repairs, worn spots, edges of the steps, etc., where the paint is entirely worn away. Allow these patches to dry and then apply one or two full coats of the floor paint or enamel just as it comes in the can.

There should be sufficient ventilation under all porches and steps, otherwise moisture will accumulate and the paint is likely to peel.

Cement Floors If new or unpainted, they should first be washed with a solution of zinc sulphate—3 lbs. dissolved in a gallon of water. This neutralizes the free lime. When dry, rinse off the excess zinc sulphate crystals and apply a coat of Cement Primer, such as our No. 30-636. The primer provides better adhesion for the finishing coat. After the priming coat is thoroughly dry, the regular floor paint or enamel should be applied.

ROOFS

Shingle Stain vs. Shingle Paint Most wood shingles are made of rough-sawed cedar and are undressed, representing a very porous surface requiring a finish that will prevent dry rot and will water-proof against the hazard of warping.

The common practice over the years has been to coat wood shingles with a creosote stain, which penetrates deeply, giving the preservative characteristics required and retaining the natural grain of the wood. Stained shingles look exactly like unstained shingles except that the color has been changed.

At best, stained shingles, regardless of color, represent a rather dull finish. Some people prefer this dull weathered effect. However, many people today are painting their shingles in preference to staining, securing not only the preservative characteristics of a stain but also the decorative brighter colored effect of paint.



Average pigmented house paints are not suitable for shingles as they produce an opaque covering which hides the natural beauty and grain of the shingle and bridge over the cracks, forming a film which will later open and expose the raw edge of the shingle to the weather. However, Shingle Paints are specially designed and formulated to produce a semi-transparent film, which enables the retention of much of the beauty of grain of wood shingles and at the same time produces a more colorful appearance than shingle stains. We recommend a Shingle Paint or a Shingle Stain depending upon your preference. Both are equally protective, the paint being considered by some, more decorative.

Shingles should, if possible, be dipped in shingle paint or shingle stain before the roof or shingled siding is laid, thereby becoming thoroughly saturated. However, this is not always possible and good results can still be obtained by brushing or spraying after the shingles have been placed.

CAUTION: *Shingle stains* should not be applied to surfaces previously painted.

Shingle Paint should not be applied to surfaces previously stained, unless stained surfaces have weathered at least a year, nor over surfaces previously painted with house paint.

Dipping Shingles Shingles can be dipped easily by anyone. Place your shingle paint or stain in an old kettle, tub or barrel, preferably of metal, keep it thoroughly stirred, and dip the butt or thick end of the shingles into the liquid about two-thirds of the shingle length, holding them there from 2 to 5 minutes to allow for sufficient penetration. Then spread the shingles out loosely to allow the coating to work into the wood. As soon as the shingles are dry enough to handle conveniently they should be dipped a second time and when



dry may be put in place. After the shingled roof or surface has been finished, you may find that you have a more or less mottled surface due to varying degrees of penetration of the paint or stain resulting from variation in the hardness or porosity of the shingles used. To offset this, take a can of shingle paint or stain (whichever has been used) and a brush and touch up the light spots. You will find this little work will correct the mottled appearance and leave a uniform looking roof or siding.

Two coats of either paint or stain are always recommended whether shingles are dipped or brushed. Naturally, only new unlaidd shingles can be dipped. Old shingles already applied must be brushed or sprayed.

Wood Shingled Roofs or Siding Darkened by Weather

Either shingle paint or shingle stain can be used successfully for an old wood shingled roof or siding that has become darkened from weather exposure. This work should be done after several weeks of hottest weather so that the shingles will be dry and absorbent. Apply stain or paint liberally as plenty of it will be absorbed into the shingles. Best results will be obtained if a spray is used to apply the material over this type of surface.



Stopping Leaks on Gravel or Prepared Felt Roofing

chemically active and should ordinarily be coated with more tar instead of asphalt.

Tar surfaces that have aged and dried out can be coated with asphalt.

The best type of roof coating for felt roofing or composition shingles is a mixture of an asphalt base material and asbestos fiber. This is made in two consistencies. One is a thick, plastic product, like our Asbestos Fiber Cement, which is applied with a trowel or putty knife and used to fill holes, leaks and breaks in roofs and around chimney flashings. The other is an Asbestos Fiber Liquid Roof Coating, thin enough to be brushed to a thick coating.

Leaky roll roofing or composition shingles should be coated with the Liquid Roof Coating. Before applying, the surface should be well swept; then any open holes filled with the Asbestos Fiber Cement, protruding nails removed, loose seams or shingles cemented or renailed, and flashings around chimneys, skylights, etc., made watertight with a heavy coat of Asbestos Fiber Cement. Thoroughly dried out roll roofing and composition shingles could use a priming coat of a thinner asphalt material, such as Standard Asphalt Roof Paint, due to their extra porous nature. Otherwise two coats of the Asbestos Fiber Liquid Coating may be needed to secure good service. Asphalt coatings should *never* be applied to wooden shingles. Metal roofs and concrete roofs can also be coated with Asbestos Liquid Roof Coating.

Gravel roofs that have Coal Tar base, less than 5 years of age are still should ordinarily be coated with more tar instead of asphalt.



MISCELLANEOUS EXTERIOR PAINTING

Waterproofing the Outside of a Concrete Foundation

Asbestos Fiber Roof Coating is recommended for this purpose. It is made of heavy quality asphalt and long fiber asbestos to insure complete waterproof protection. This should be applied to the outside of the foundation, before the earth is filled in, to a point slightly above the ground surface. This material is also excellent for coating the outside of brickwork in building cisterns.

Protecting

Underground Iron Work

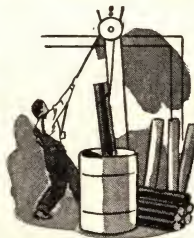
A good black Asphalt Paint, such as our No. 30-1910, is the best protection for iron or steel work of all kinds, such as pipes, tanks, steel fence posts, conduits, structural iron, which are to be buried underground. Asphalt coating when buried underground will last for a surprising length of time as light rather than water destroys it.

Preserving Fence Posts from Decay, Insect Pests

Pure Creosote Oil Wood Preserver is the best preservative you can use to coat wood surfaces to be sunk into the ground, such as fence posts, building timbers and foundation supports. It is an excellent insecticide for poultry houses, stock pens and for use as "Chinch Bug Barriers," etc. Creosote oil is recommended by the U. S. Dept. of Agriculture (Farmer's Bulletin No. 744) as more

effective than coal tar and more economical in actual practice than other preservatives. Creosote Oil Wood Preserver (No. 30-1947) penetrates deeply, and stops the destructive action of decay, worms, and termites.

Creosote Oil Wood Preserver can be used cold for dipping purposes, but better penetration is obtained by hot dipping or "hot and cold" dipping. Whichever method you use, the wood should be well seasoned, thoroughly dry and free from all bark. Creosote Preserver is not highly inflammable but it will burn. When using hot, place the treating tank a safe distance from buildings.



Dip the timber or posts in a kettle or tank deep enough for the treated part to extend about six inches above ground level when set. Soak the wood in the liquid from 30 minutes to 3 hours, large posts requiring more time than small ones. An old steel barrel, with one end removed, makes a satisfactory tank. For hot dipping, this may be mounted over a shallow pit in which you can build the fire. For best results, the preserver should be heated to a temperature of 125 to 150 degrees. Better penetration and more lasting protection is obtained by leaving the timber or posts in the tank of hot solution until it cools. A fire can be started in the morning and allowed to die down while you do other things. You can speed up this process, however, by soaking the wood material, posts, etc. in the hot solution and then transferring them to a second tank of cold solution for cooling. In the meantime, you can be heating up a new lot in the first tank.

REFINISHING AUTOS . . TRUCKS

REFINISHING YOUR AUTO

There are many specially prepared auto refinishing materials which make it easy for the automobile owner to completely refinish his car and turn out a presentable job. Naturally, one cannot expect to obtain quite as good a finish as the original, which was built up by skilled workmen using special high priced industrial equipment and hardened in special baking rooms, but for all practical purposes the average person can refinish a car and do a good job of it.

There are refinishing materials for every part of a car, such as auto enamel undercoat, auto body enamel, under fender paint, top dressing, engine and radiator enamel, etc. These materials are put up in small sizes and are inexpensive, the quantity of any one required for refinishing a car being small.

The Finish for the Body

Modern Automobile Enamel is a quick drying high grade enamel which dries to a hard finish, brilliant in type, and yet resists rain, sun, heat and cold. It can be sprayed or brushed on the body with equal success.

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The preparation for the application of the enamel is of prime importance. It will be found best to remove the wheels and hood from the car. Then the entire surface should be thoroughly cleaned and all grease, oil, dirt and similar materials removed. After this is done, the entire body and the fenders should be thoroughly sanded with fine sandpaper to remove any gloss which might be present in the old finish, as well as the rust from any spots which may have developed. All accumulation of dirt and rust should be removed from the underside of the fenders.

If the body of the car is in bad condition and but little of the old finish remains, it is best to apply a full coat of Auto Enamel Undercoat. When this is dry it should be sanded lightly, using No. 00 Sandpaper. After dusting the entire body, a full coat of the auto enamel in the color of your choice should be applied.



During the drying process, it is important that no dust or dirt be in the air because small particles of dust or dirt which become imbedded in the soft enamel film will cause an unsatisfactory appearance and create a condition which can not be remedied without resanding the entire body and recoating. It is best to refinish an

automobile in a fairly airtight room, and to have the floor well dampened to settle the dust. Any brushes which are used should be free from oil paint or dust.

The wheels and hood can be done separately. After the body is dry, the wheels, hood and doors can be striped, if desired, with a contrasting color, using masking tape or a special striping tool that is available for this purpose. If it is desired to make the body a contrasting color from fenders, masking tape for this purpose is available also.

Removing Scratches Scratches can often be eliminated by the use of a wax such as our 30-2639 Liquid or 30-2636 Paste Wax. If the scratches are deep (into the undercoat or the metal) they should be touched up with an auto enamel of the proper shade. While touching up, it is always important to touch up all rust spots or finish bruises on fenders, bumpers, frames and doors. It is likewise important to sand all rust spots bright before touching-up. When the paint is dry, polish the entire surface with paste or liquid wax to secure a brilliant water-repellent surface.

Spraying on an Auto Finish Automobiles can be refinished by brushing, as described above, but a still better job can be obtained with a spray gun. A well sprayed finish is smoother, more uniform, and, of course,

leaves no brush marks. Masking tape is available for protecting the body when you want to make the fenders a different color. Masking tape can also be used for stenciling or striping. Paint your car with Master-Mixed Auto Enamel one day, and you have a new car the next.



Keeping Engines and Radiators Neat and Clean

The engine and radiator of your car should be painted with Engine and Radiator Enamel, not only to keep them neat and clean, but also to prevent them from rusting and wearing out. Grease and dirt will not accumulate so easily on a painted surface and that which does, is easily wiped off. A good radiator and engine enamel dries to an extra hard finish and withstands internal heat.

Refinishing Your Auto Top

Auto Top Dressing, made especially for refinishing leather and artificial leather auto tops, should be applied at regular intervals to prevent cracking, thus retarding deterioration which causes leaks. It is easily applied and brightens

old tops with a glossy finish. It should be put on with a small brush and allowed to dry thoroughly before the car is used. We suggest that the top dressing be applied in the evening. Then the car will be ready for use the following morning.



REFINISHING TRUCKS, TRACTORS AND IMPLEMENTS

It should be remembered that trucks, tractors, and implements must undergo very hard usage. They are not stationary like houses, and not protected like walls. Therefore, ordinary house paints or interior enamels should not be used on such equipment. Always insist on specially prepared paint like Sears Truck and Implement Paint for use on wagons, tractors, and farm



implements. It is formulated with special tough resins and oils to withstand rough usage and exposure. Ordinary paint subjected to such conditions would soon break down, and fail to give the protection you want. That's why it is so important to choose the right kind of paint for your job.

Wagons, trucks, tractors, and other farm implements do not usually need any preparation for painting other than a thorough cleaning. If you are planning to do a very careful job of painting, you should remove the gloss of the old finish and the rust from the metal parts with fine sandpaper or steel wool. Then, apply one or

two coats of Truck and Implement paint with a medium sized brush, or with spray painting equipment, if you prefer. Full directions on how to paint with spraying equipment are given on Page 21 of this book.

Where it is only desired to touch up parts of the vehicle or implement which are not rusty, it will not be necessary to use sandpaper. Simply clean the surface to be touched up with turpentine, and apply the Truck and Implement paint as outlined in the directions above.

Both the metal and wood parts of vehicles and implements should be painted regularly. Thus, the metal parts are protected from rusting, and the wooden parts preserved and protected against warping. Not only is the general appearance of the implement greatly improved, but also years of usefulness are added.

Sears Truck and Implement Paint is obtainable in a selection of colors appropriate for use on trucks, farm implements and the like. It costs little to keep your implements looking new when they are painted and kept in good condition. Yet, this frequent and careful painting may result in savings of hundreds of dollars over a period of time.

Small garden tools can be kept bright and new looking with paint, too. These smaller pieces can be either dipped or painted with a brush, whichever you prefer. Check over your supply of tools and implements now, and see how many of them are in need of paint to add to their appearance as well as give protection against rust.



P A I N T I N G M A R I N E C R A F T

Preparation for Painting

Take pride in your boat! It will last longer and be more valuable, as well as give you an added source of pleasure if it is kept well-painted. The first thing to do before repainting your boat is to remove the weeds, barnacles, mussels and other marine growths from the bottom. Next, be sure that every particle of water is removed from the bilge. Play safe, and be sure that the boat is completely dry before you start painting.



Also, before beginning to paint, you should go over the boat for leaks, being careful to caulk all cracks and seams. For the smaller cracks and seams, No. 30-3489 Marine Caulking Compound is recommended, but larger openings will require the use of Caulking Cotton, such as 30-3488. This cotton can be forced into the seams by means of a Caulking Iron, such as No. 30-3499.

If your boat has a motor, the engine should be thoroughly washed with gasoline or kerosene, or the proper washing compound. Where the old paint has chipped, it should be removed and the surface sanded down to a feathered edge, after which a coat of good metal primer should be applied. This should also be sanded before applying the finishing coat of engine and radiator enamel.

The Use of Bottom Paint

When the bottom has dried out, give it (except as noted below) a coat of anti-fouling paint, such as No. 1020 Red or No. 1019 Green Bottom Paint. This paint contains toxic ingredients, poisonous to barnacles, grass and all marine life. If your boat is for use in salt water, you will need anti-fouling paint for this purpose alone. However it has other uses as well. It is a splendid wood preservative. Also, it forms a non-corrosive covering for metal bottoms and is therefore adapted to all metal bottom, as well as wood bottom, boats, whether for use in salt water or fresh water. Its use is particularly essential for metal bottom boats that sail in harbor-waters, as such waters, due to their many impurities, are more conducive to corrosion than either fresh inland waters or the open sea.



The only exception to the use of anti-fouling paint is for speed boat bottoms. Such bottoms require a harder finish as they must be rubbed and sanded to an extremely smooth surface. A smooth bottom is essential to speed through the water. For such a bottom, use Master-Mixed spar varnish, or Master-Mixed Four-Hour Enamel. Racing bottoms should be built up of many coats, each carefully sanded. For a superfine, slippery finish the final coat should be rubbed with powdered pumice and water, and polished with rottenstone and oil, using a flat, thick pad of felt.

Hull and Deck Enamels

Hulls, cabin exteriors, topsides and superstructures usually require a Hull and Deck Enamel which is self-cleaning and wears away very gradually to form a perfect surface for repainting. Master Mixed Deck Enamel can be used with confidence over wood, metal or canvas decks. If the old paint is in good condition, not cracked, crazed or peeling, the new coat may be applied directly over it.

Striping Your Boat

If you wish to paint a contrasting stripe for added decoration on your boat, use masking tape and striping tools. This equipment can be obtained from our big catalog or the Sears retail store near you.

Spar Varnish for Woodwork

For woodwork, particularly exterior woodwork exposed to the wind and water, a good grade spar varnish may be used. No. 30-1027 Marine Spar Varnish is recommended for this purpose and for cabins, decks, spars, booms, wash and guard rails and furniture. It is the ideal marine varnish because it successfully withstands salt water, hot sun, rain or other forms of marine exposure and weathering.



PREVENT PAINT FAILURES

Good Paint Should Chalk

Chalking is the natural way for a successful outside paint job to wear down. It is caused by continued exposure to weather conditions and light. To understand why paint chalks, consider that it is composed of two main parts: pigments (White Lead, Zinc Oxide, Titanium Dioxide) and oils (Linseed Oil). The work of the oil is to protect the surface. The work of the pigment is to protect the oil from disintegration as the pigments absorb lots of the light rays that would otherwise destroy the oil. The proper proportion of oil and pigment in the finish coat is necessary for maximum wearing results. That is why we always recommend that the finishing coat of house paint be applied as it comes in the can—merely stir the contents thoroughly before applying. Throughout the life of a paint film the oil may successfully resist all kinds of weather except the ultra-violet rays in sunshine which continue to attack the oil. As the oil is destroyed, the pigment particles are left without protection and they begin to dust off—or chalk.

Slight chalking will usually begin rather early in the life of a good paint job. This is a healthy, natural condition and means that your paint job will continue to chalk naturally during the entire life of the paint. Then, when you are ready to re-paint you will have a perfect surface over which you can do an excellent repaint job. When the chalking process is unduly rapid, it is often due to excessive thinning of the final coat of paint.

Too much oil in the final coat of paint tends to lessen the life of the paint film, because then there is not enough pigment in the film to adequately protect the oil from the destructive ultra-violet light rays over a natural period of time. Too much turpentine in the final coat results in the paint being spread on so thinly that it is not heavy enough for proper protection.

Too much pigment or not enough oil may also cause early chalking, because there is not enough oil left in the paint film to bind or hold the pigments together. This is why it is always a wise plan to follow exactly the thinning instructions furnished by the maker of the paint as indicated on each can. Too early or too rapid chalking is also caused many times by applying one coat of paint when a surface requires two, or two coats when a particular surface requires three.

Checking and Cracking

These are two progressive stages of the same failure. The earliest symptom is a slight checking of the finishing coat. As this condition develops the checks become marked, until actual cracking of the film takes place, as illustrated by Fig. 1, in the next column.

Technically speaking, "checking" refers to slight breaks in the surface of the paint film, through which the underlying paint coats are visible. "Cracking" is the second stage, during which the larger breaks in the film extend through to the surface painted.

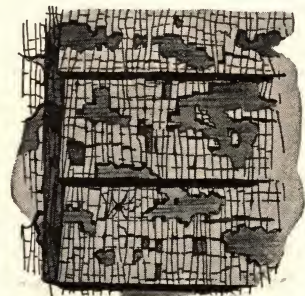


Fig. 1

Checking and cracking are usually the result of applying a finishing coat over a soft undercoat. If the priming or undercoat has not been allowed to dry thoroughly, or if it is too rich in oil, when the finishing coat is applied there is bound to be contraction and expansion differences between the two coats, with the result that the outer coat will check, "alligator," and perhaps finally slip.

Ample time should be allowed for the priming coat to dry thoroughly (this will be longer in moist, cold weather than in warm, dry weather) and the thinning directions given on the can should be followed completely. Also, if you always use the proper undercoat for each particular job, as recommended by the manufacturer, you will avoid this trouble.

What Causes Blistering Blistering is one of the most common of paint failures. It is recognized by the detaching and raising of unbroken areas from the underlying surface. It is caused by the presence of excessive moisture beneath the surface of the paint, which in trying to escape, raises that portion of the paint in the immediate area in the form of a blister. (See Figure 2.)

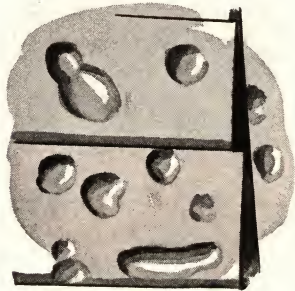


Fig. 2

However, it takes considerable moisture to form a blister; usually more than is present in wood ordinarily used in construction of homes. Therefore, the wood, even if it is not thoroughly dry, is rarely the chief offender in the matter. Often the trouble may be traced to fresh plaster behind the wood sidings as illustrated by Fig. 3.

Fresh plaster contains tremendous quantities of water, and as this moisture is forced through the wall it strikes the paint film and lifts it, forming blisters. On older, previously painted houses,

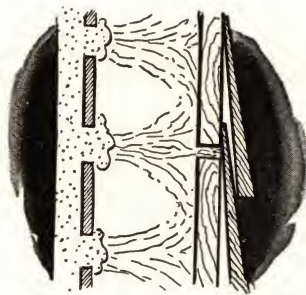


Fig. 3

blistering or peeling is generally caused by construction defects such as openings around corner and window flashings, which allow moisture to enter the walls. Other causes are excessive moisture within the house due to leaky pipes, buildings too tightly insulated, washing and drying of clothes without proper ventilation. Thus moisture works its way in behind the siding and is drawn through to the outer surface by the warmth of the sun.

Why Paint Peels

Peeling (illustrated by Fig. 4), like Blistering, is usually due to moisture behind the paint. If the paint has had a chance to dry to a firm, hard film before the hot sun strikes the surface, the expanding moisture underneath forces sections of the paint away from the wood and it soon peels off. Peeling may take place after blisters have formed (when the blisters break) or it may occur without the formation of any blisters. It depends upon how hard the paint film is when the pressure of the moisture begins to be exerted.

Soft films usually blister first; hard films generally peel without blistering. But the cause is basically the same for both failures.

Sometimes, however, peeling is due to causes other than moisture—for instance, when the first coat is not sufficiently thinned with turpentine. Turpentine penetrates into the wood, softening the surface resins present and causing the paint to adhere. If Yellow Ochre is used as a priming coat, other coats will adhere to the Ochre. Yellow Ochre, over a period of time, deteriorates and fails to adhere; result is that all the paint films peel off down to the finish under the Ochre, or to the wood if Ochre is next to the wood. Fortunately the use of Yellow Ochre as a priming coat has almost disappeared.

Inadequate preparation of the surface before applying a new finish is likewise a common cause of peeling. Loose, dry, scaly, poorly adhering paint, or blisters in the previous film that have not broken will pull away and peel if not wire brushed, or in some cases burnt off.

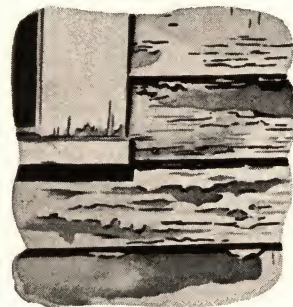


Fig. 4

Rust Stains from Nails

Most clapboard, and other exterior woodwork containing nails, is painted white or very light colors. As the nails rust, under weathering, the iron oxide thus produced causes unsightly

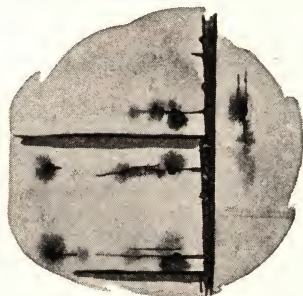


Fig. 5

stains on the light colored paint (illustrated by Fig. 5). This staining can be delayed greatly by covering the imbedded nails with putty, but sooner or later moisture seeps through and discoloration begins.

To remove rust stains, wash the paint with a solution of about 2 ounces of oxalic acid to a pint of water. While washing, the skin should be protected by rubber gloves and care should be taken to see that none of the acid indirectly finds its way to the mouth.

However, it is much better to prevent rust stains than to cure them. If hot-dip galvanized nails instead of iron nails are used during the construction of the house or building, rust stains will never develop. Moreover, hot-dip galvanized nails will not disintegrate as do nails that rust, and hence the annoyance of loose

boards will not become an issue. Thus, structural weakness due to loosened nails, as well as rust staining, will be eliminated. For the average small house the extra cost of using galvanized nails instead of ordinary ones is only about \$1.50.

Copper Staining

While all paints which are applied below copper screens, gutters, and leaders, are subject to a certain amount of discoloration (see Fig. 6), certain paints resist such staining more than others. Paints which contain lead or Titanium pigments are less subject to copper-stain.

The only sure way to prevent staining where copper is used is to give it a protective coating. A very slight surface corrosion of the metal is sufficient to stain white or light tinted paints.

Copper corrosion and staining can be prevented by giving the copper a coat of spar varnish or regular house paint. If regular house paint is used, the copper should first receive a coat of metal primer such as No. 30-1907 Red Metal Roof Paint, followed by a house paint to fit in with your own color combination.

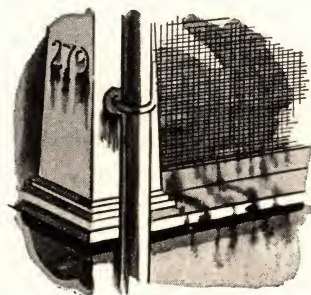


FIG. 6

Copper screens should be coated either with a good grade of spar varnish reduced with turpentine to a point where it will not clog the mesh, or with a high grade screen enamel. Copper sheeting can be made to harmonize with the general color scheme by following the suggestions given above.

Spotting and Fading

Spotting, sometimes erroneously called "Fading", is the result of uneven chalking. Chalking is a natural process rather than a defect, but it should be uniform. When it occurs only in spots it indicates unevenness in the wood grain underneath the paint. Some places, more porous than others, absorb more oil into the pores, leaving less to protect the surface. The priming over such spots was not complete, and the oil from the final coat struck right through the inadequate priming coat into the wood, leaving the pigments either exposed or so poorly protected that what little oil remained in the film disintegrated before the rest of the paint began to chalk.

Soft spots in the wood cannot always be found before painting, but if you carefully follow our instructions for priming, there is little likelihood of spotting. And, if it should appear, the remedy is just another coat of paint. On light colored paints, chalked spots, being flat in sheen, look lighter than the surrounding paint and therefore give the illusion of "fading." Actually, they have not faded, but have lost their gloss. If they are moistened with water or oil they will instantly return to their original color value, proving that no fading has taken place. The correct term for uneven chalking, therefore, is "spotting" and not "fading." A sufficient number of coats of properly applied paint will not "spot" or "fade".

What Causes Mildew Mildew is a form of vegetation—a fungus growth made up of minute spores individually visible only under the microscope, but collectively visible to the naked eye.

When paint that is characteristically slow-drying and dark in color develops dark green or black rash-like spots, it is a symptom of Mildew. (see Fig. 7.) Mildew is usually present in locations where there is relatively little sunlight and much shadow and high humidity. We look for it particularly in dark, dank, musty habitats.

The mildew spores are carried by the wind and thrive best on dark colors but if conditions are right will live on any painted surface. Fortunately, it is not a very common condition.

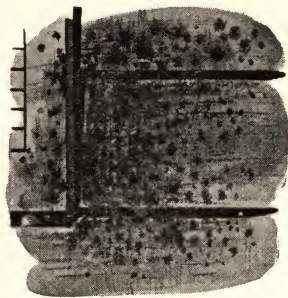


FIG. 7

The spores imprisoned in the surface reproduce and spread, until finally a mildewed condition becomes visible. These spores apparently thrive on soft, tacky linseed oil, but they cannot live on hard, well-oxidized linseed oil.

It follows therefore, that slow or soft drying paints are more susceptible to mildew infection than are fast drying paints that form a hard film.

Treatment of a mildew infected surface is difficult. It is best handled by one well experienced in handling surfaces of this type. The surface must first be washed with a caustic material and followed by a wash of a toxic substance which will kill the mildew. Much of the millwork sold today is treated against mildew but if mildew is prevalent in the atmosphere, we recommend that the paint be treated with a toxic material that will kill such growths. To guard against the development of mildew growths, stir the contents of a ½-pint can of No. 30-100 Mildew Stop into each gallon of house or barn paint used on a finishing coat. Mildew Stop contains bichloride of mercury which is a poison, and should be treated as such.

After and while using, the painter should, therefore take proper precautions such as carefully washing the hands before eating, smoking or other possible contacts with the mouth.

How to Avoid Paint Troubles If you would avoid paint troubles always remember that the success of every painting job depends on seven things, and we can control only one of them. You will have to use your own judgment on the other six.

Here are the seven—

- | | | |
|--------------|---|--|
| Your
Part | { | 1. <i>The condition of the weather at the time of painting.</i> |
| | | 2. <i>The kind and condition of the surface to be painted.</i> |
| | | 3. <i>Proper stirring and accurately following of all thinning and label directions.</i> |
| | | 4. <i>The conscientious carefulness of the painter in putting on the proper number of coats, brushed out or sprayed on evenly.</i> |
| Our
Part | { | 5. <i>The length of time allowed between coats for drying.</i> |
| | | 6. <i>Proper repair of construction defects before painting.</i> |
| | | 7. <i>The quality of the paint.</i> |

You can spoil any painting job, even though you use the best paint in the world, by not putting it on right. When we sell Sears Paint, under a broad, liberal guarantee that insures you complete satisfaction in every transaction, we do so with full confidence that you are going to do your part and see that the entire painting job is properly attended to. Otherwise trouble may arise through no fault of the paint.

BRUSHES AND THEIR CARE

FACTS YOU SHOULD KNOW ABOUT BRUSHES

A good brush will last the average home owner a long time if it is given a little care. It pays to purchase quality brushes and to spend the five or ten minutes required to put them away properly when you have finished painting or varnishing. Even if you do not worry about the cost of the brushes, you will be well repaid in the pleasure of finding them in good shape the next time you want to use them. To do good work, you must have good, clean brushes.

Varnish or Enamel Brushes

For varnishing, always use a new, clean brush or one that you keep purposely for varnishing. *Don't use an old paint brush!* Sears Brushes are thoroughly cleaned and washed at the factory, yet dust may have settled on them before you are ready to use them. To insure that no dust particles get into the varnish or enamel from your brush, dust it out and wash with turpentine before starting the job. If the brush is one that has been used, be sure there is

no old, dried varnish on the bristles or you will have trouble with specks in the finished work.

After you have started to varnish or enamel, if you intend to leave the work overnight, put the brush in a can of turpentine or paint thinner. You will find it convenient to keep a can of turpentine always on hand. Before using the brush again brush it out thoroughly to get the turpentine or paint thinner out, and work the varnish or enamel into the brush thoroughly before you continue with the job.

When you have finished varnishing or enameling, clean the brush out thoroughly with turpentine, benzine or kerosene, then wash with warm soap suds, rinse in clear, warm water and shake the brush well. While it is still damp, smooth the bristles down carefully and wrap in heavy paper which should be tied on at the ferrule. Store in a dry, cool place.

Lacquer brushes should receive the same treatment with this exception—Lacquer Thinner should be used to clean the bristles before washing with soap and water.

Should you neglect to clean your brushes and they become hard and seemingly useless, don't throw them away. Liquid brush cleaner will quickly revive brushes to service again. It leaves bristles soft and pliable and will not harm bristles, hands or clothing.

Paint Brushes

Remove any loose bristles from a new brush by simply running your fingers through the bristles three or four times. If you want to put a paint brush away overnight during a painting job, it should be placed in turpentine or raw linseed oil, ferrule deep. When you have finished painting, follow the preceding instructions on the care of brushes. This will prolong the life of your paint brush.



Kalsomine Brushes

Remove any loose bristles from a new brush. After each day's use, kalsomine, whitewash and paste brushes should be washed thoroughly with warm water and hung up to dry with bristles downward. A good brush will last the average user a long time if it is given a little care. When you have finished kalsomining, you'll find it will pay to spend five or ten minutes in properly cleaning and putting away the brush.

NOTE—It is never advisable to leave brushes in water. The water may cause the handle to swell and split the ferrule. If left for any length of time, the water will destroy the elasticity of the bristles, and cause them to become flabby.

How to Use a Brush

Grasp a brush firmly by the handle—hold it just above the bristles. Keep the handle as nearly as possible always perpendicular to the surface. Press down firmly if spreading paint. Ease up and brush a little slower with varnish or enamel. These materials should be “flowed” on with a long, even stroke. Excessive brushing tends to create air bubbles in the finish. Don’t try to cover a large surface with one brushful. Just dip far enough into the paint—a half inch to an inch or so—to take up a load that will not drip on the way. Always start a new brushful a few inches from completed portion and end up by brushing into finished part. On wood surfaces the last strokes should be in the direction of the grain. Quality Material Plus Quality Brushes go a long way toward producing a Quality job.

How to Choose the Right Brush

Here is a simple guide to aid you in your selection of the proper brush.

For painting *outside surfaces*, use a brush $3\frac{1}{2}$, 4 or $4\frac{1}{2}$ inches wide.

For painting *inside surfaces*, use a brush 3, $3\frac{1}{2}$ or 4 inches wide.

For painting *floors and porches* use a brush $2\frac{1}{2}$, 3 or $3\frac{1}{2}$ inches wide.

For painting *woodwork* or trim use a brush 2 or $2\frac{1}{2}$ inches wide.

For finishing *furniture* and smaller pieces, use a brush $\frac{1}{2}$ to 2 inches wide.

For complete details regarding specific paint brushes, see our General Catalog.

If you are applying *kalsomine* or Casein Paint, use a kalsomine brush, 6 or 7 inches wide.

For applying *liquid roof coating* to a roof do not use a paint or kalsomine brush. Use a regular

roof brush, such as our No. 30-3162 or 30-3170. You can insert a broom handle into these brushes for handy use. For details see our General Catalog.

If you are applying Aluminum or Gold Color Enamel to *radiators, household articles, etc.*, use a soft goat hair bronzing brush, such as No. 30-3013 (Flat type) or 30-3011 (Oval type). See our General Catalog for details.

To aid in obtaining a neater job when trimming sash two types of long handle sash brushes are available,



No. 30-3072 oval or 30-3069 flat type. Either of these is made to cut a sharp, clean edge. For details see our General Catalog.

In selecting a brush it is well to remember that there are two factors contributing to the success of every paint job, good paint material and proper application of that material. A brush properly selected for the job at hand will not only make the application of the paint or varnish easier but will also add to the appearance by the smoothness of the finished surface which is obtained. The medium to longer length bristle brushes hold more material, reduce the number of times the brush is dipped into the paint and thus save time. Longer bristles are more flexible and insure a smoother application and longer wear.

WHAT IS VALUE IN A PAINT BRUSH?



It isn't the handle It isn't the ferrule It's only the bristle!

Sears bristles come from the finest Black Chinese Hogs and are made by experts to the strictest specifications.



Both of these two brushes have equal quality bristles. But Sears brush on the right has MORE bristles. Full amount of bristles mean less brush dipping and better work.



"Flag Ends" Horse Hair Tampico Fibre

Sears "Flag End" bristles carry more paint and do a neater job. Horse hair bristles, used in second grade brushes, are stubby and floppy and do a poor job. Tampico fibre, a weed which does poor work and wears out quickly, is used for bristle in third grade brushes.

CHOOSE THE RIGHT BRUSH THIS EASY WAY

Outside Surfaces . . . 3", 4 or $4\frac{1}{2}$ in. wide.
Inside Surfaces . . . 3, $3\frac{1}{2}$ or 4 in. wide.
Floors and Porches . . . 2", 3 or $3\frac{1}{2}$ in. wide.
Woodwork—Trim . . . 2 or $2\frac{1}{2}$ in. wide.
Furniture and Smaller Pieces $\frac{1}{2}$ to 2 in. wide.

HELPFUL SUGGESTIONS

Planning Your Color Scheme

See your whole decorating scheme in advance! Then, you'll be certain the colors you have selected for your room are exactly right. Here's how to do it! Get a piece of board or stiff cardboard, and paint a brushful of your wall and ceiling color, and floor finish on it. Then, tack on a sample of your drapery material and slip-cover or upholstery cloth, and you have your entire decorating scheme right before your eyes. You can see at a glance if the colors you have selected are just right . . . if they harmonize with your draperies and furnishings. If the colors aren't just right, you can tint them to the exact shade that you want . . . or perhaps you will want to change the color of your draperies and curtains. The time to do it is before your paint is on the wall, and before your curtains and draperies are hung. Be sure of your decoration, and work out your colors in advance.

Making Your Own Colors

Tinting or blending your own colors is easy to do, and gives you greater opportunity for individual decoration. Colors in Oil mixed with white paint or enamel give you a wide range of tints of any color. This method of mixing paints is used by professional painters because of the greater freedom in using tints of colors. For instance, Lamp-black Color in Oil mixed with White paint gives shades of Gray, varying in intensity with the amount of Lampblack added. This gray can be left in its neutral hue, or can be warmed by adding a touch of yellow, or cooled by adding a touch of blue.

Color has three dimensions, the first and most obvious of which is Hue—or that which distinguishes one color from another, as green from red. Another dimension, known as Value, measures the lightness or darkness of the color—the addition of black to any color makes it darker while the addition of white lightens it. The third, or least obvious color dimension, is known as Chroma and measures the intensity of the color. Full chroma colors, such as Colors in Oil, are bright and intense; low chroma colors are grayed and become less and less intense as gray is added, until finally they lose their hue characteristics. This process may or may not affect their "value," (lightness or darkness) depending upon the kind of the gray that is added.

Thus, the addition of white to any color by lightening it, raises its light reflection percentage; the addition of black, by darkening it, reduces its light reflection percentage; the addition of both black and white (or gray) lowers its chroma and may or may not affect its light reflection percentage.

As to the mixing of full chroma colors themselves, the following fundamental color laws should be kept in mind:

There are only 3 primary colors, from which all other colors can be derived. They are Blue, Red and Yellow. Black and White are not classed as colors. Blue and yellow make green; Blue and red make purple; Yellow and red make orange.

Orange, purple and green are, therefore secondary colors. When secondary colors are

mixed together, the resulting shades are weak in chroma and tend toward gray.

Full instructions for the use of Colors in Oil are included with each tube. See our big catalog, or buy them from Sears retail store nearest to you.

Removing Paint, Varnish or Enamel From Cloth

Place a piece of blotting paper under the cloth, wet another cloth with benzine, gasoline or turpentine and allow to stand for 15 to 20 minutes and rub as vigorously as the fabric will permit. The blotting paper absorbs the fluid and prevents it from spreading. Repeat until the Paint, Varnish or Enamel is removed. After the benzine, gasoline or turpentine has all evaporated, cover the spot with a damp cloth and press with a hot iron. If the paint has dried too hard to respond to this treatment, it can be softened with paint and varnish remover, proceed then the same as described above.

It's Easy to Remove Paint or Enamel From Glass

Use our Glass Scraper which removes paint or enamel very easily and quickly or, rub the glass vigorously with a cloth saturated with turpentine or varnish remover.

Removing Wax

Apply denatured alcohol, turpentine or naphtha, allow it to stand for a few minutes and then scrub with steel wool or a scrub brush and dry with a cloth. Repeat as often as necessary to remove all of the wax as wax stops the drying of any paint or varnish product which is applied over it.

Thinning Paint, Enamel or Varnish

Generally speaking, ready-mixed paints require little or no thinning. Directions on the can should be followed carefully. If thinning is required, use turpentine. Very little thinner should be added to enamel, as it loses its gloss if thinned too much. Before thinning varnish you should first put it in a warm room and allow it to remain there for a while. Sometimes warmth is all that is needed to make it the right consistency for easy spreading without any thinning. Whenever it becomes necessary to thin any paint, add the turpentine very slowly—just a little at a time and stir in thoroughly before adding more. If too much turpentine is added, it cannot be taken out again—and the paint will be too thin to give adequate protection or covering. It is false economy to attempt to secure abnormal coverage by excessive use of thinners. Your paint film will be that much thinner and deterioration that much faster.

Kind of Soap and Washing Powder to Use

Painted and enameled surfaces should be cleaned correctly. Beautiful finishes can be completely ruined by the use of a strong soap or soap powder. They will destroy the beauty of the finish and in a short time will break down the paint film. You should always use a "mild soap" with a small quantity of ammonia added to the water. Then rinse the surface carefully with clean water and dry thoroughly at once with a chamois or cloth. Never allow the surface to dry by evaporation if you are at all particular about preserving the finish. Both Master Mixed Paste Paint and Varnish Cleaner or Seroco Pure Linseed Oil Soap are excellent cleaners for all finished wood surfaces, also for walls, bath tubs, refrigerators, etc.

Covering Capacity of Paint, Varnish, Enamel, Stain

Area of coverage depends entirely on the kind of surface. An old porous surface or a rough, uneven surface will require almost twice as much paint or varnish as a new surface. Also soft wood will take up more paint than hardwood. The approximate covering capacity of first quality Sears Paints, on perfect painting surfaces, as given below may be of help to you in figuring the amount of paint needed for a painting job; also see measuring instructions on Pages 33 and 34.

House Paint . . . 1 gallon covers 400 to 450 sq. ft., two coats.

Barn Paint . . . 1 gallon covers 300 or more sq. ft., two coats.

Wall Paint . . . 1 gallon covers 275-300 square feet, two coats.

Shingle Stain . . . 1 gallon covers about 100 square feet of shingles, two coats; fir siding, 150 square feet, two coats.

Enamel . . . 1 gallon covers 200 to 250 square feet, two coats.

Varnish . . . 1 gallon covers about 600 square feet, one coat, on hardwood.

It is false economy to attempt to secure excessive coverage by using too thin a film.

When a Drawer or Window Sticks, Wax It

A little wax rubbed on the surface where the friction occurs will usually end the trouble at once.

Helpful Hints on Painting and Varnishing

Always have a clean cloth handy to remove any paint or varnish that may splash on surrounding surfaces. If the paint or varnish is cleaned off immediately while it is soft it will leave no trace, and it is

much easier done than to wait until it hardens and has to be removed with paint and varnish remover. Keep a little turpentine handy and use with cloth to remove any paint that splashes and which may go unnoticed for an hour or two.

Never permit the handle of your brush to become wet with paint or varnish. If it does, clean it off with turpentine and a dry cloth. Otherwise you are likely to find your fingerprints appearing on clean surrounding surfaces. Moreover, when painting overhead surfaces, more and more paint will flow down the wet brush handle onto your hands and arms. When painting overhead, use a comparatively dry brush and you will find that you have less muss to clean up when you're through painting.

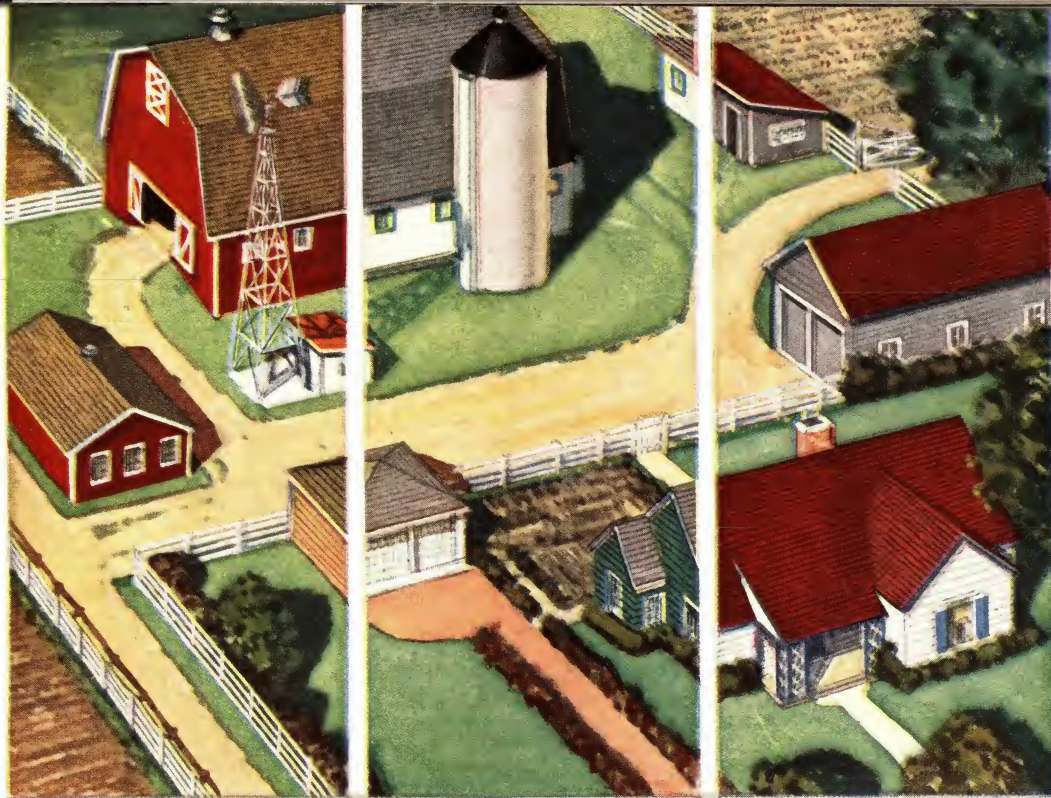
A hook made of heavy wire attached to the bail of your paint bucket is handy when working on a ladder.

Color stripes can be made easily by using masking tape or a simple and inexpensive stripping tool such as our No. 30-2933.

When painting wicker furniture, best results can be secured by use of a spray gun. A successful job can be done with a brush, but time must be taken to cover all the needs.

When not in use, all paint and varnish products should be kept closed tightly. Should partially filled cans "skin" due to their not being closed tightly, any heavy skin can be removed with a stick or screwdriver. The paint should then be strained through cheese cloth, an old lace curtain or ordinary window-screen. Every particle of skin must be removed from the paint or enamel to secure satisfactory results.

When painting or varnishing indoors, keep the windows opened to permit free circulation of air during both application and drying processes. Without proper ventilation any paint or varnish will take much longer to dry.



LIFE IS COLORFUL DOWN ON THE FARM

Red, for the barn and sheds, stands out in colorful contrast to the surrounding country. Natural shingle roof and White trim. Garage, Colonial Yellow. Fence, White. Windmill, Aluminum paint.

Shades of green with white and gray make up this attractive scene! Verd Green house with White trim. White barn has Silver Gray shingles and Dark Green trim. Garage and fence, White.

For your White house consider Light Blue trim, a Venetian Red roof, for an attractive color scheme. French Gray sheds have Venetian Red roofs. Fence is White. Colors blend together nicely!

Color

Takes Over on the Farm

Fields of green and ribbons of white roads make a perfect setting for a colorful group of farm buildings. There's the house, the barn, sheds, garage and fences. There's the windmill, the silo, farm machinery, and the truck . . . all of which deserve to be protected and preserved . . . all of which deserve to be beautified with paint.

Painting is important. Not a matter-of-course proposition of buying paint and applying it. Consider the natural setting of your farm, the kind of buildings on it, and plan a complete painting program.

Then, choose colors that will enhance the attractiveness of each building, as well as blend it into a pleasant picture as a whole. Plan your painting and choice of color carefully and make your farm and home a more attractive and colorful place to live and work. *You* can do it successfully with paint and color!

Color

For the Little Things in Life

Color means so much . . . and costs no more than paint! Dash it here and there . . . inside and outside . . . use it generously for a real beauty treatment.

Paint and freshen up the porch with color . . . you'll get a lot more pleasure from it. Brilliant Red shutters make interesting decoration . . . give added width to your windows. Colorful doors express your personality as a colorful, interesting individual. Consider your attic in terms of paint and you've added an attractive, useful room to your house.

Take pride in paint for your boat and there'll be colorful cruising ahead. Pleasant dreams are yours on a sleeping porch crisp and fresh with color. Paint the garage, the car, the fence, the screens. Paint everything . . . put color and lots of it on these little things so important to living . . . so important to you!



Color goes out on the porch and paints the furniture Burnt Orange, the trim White, and the floor Light Oak. Screens, Blackscreen enamel.



Brilliant Red shutters dress up the house . . . especially when they're in non-fading red that keeps its color.

Color for a dramatic entrance! Cape Cod Blue door with White trim. House, Silver Gray shingles.





The attic hits a new high in style! Light Buff walls, Light Gray ceiling, Light Oak floor, White trim and Emerald Green sash.



Down to the sea in color! Marine Spar Varnish on stern, Yacht White hull and Red bottom paint.

Paint the car! Paint the garage! Imperial Green auto. Garage White with Colonial Yellow trim and Pine Green roof. White fence.



The sleeping porch is wide awake with color! Light Oak floor and ceiling. Silver Gray and Apple Green trim. Venetian blinds finished in Buff (Light Oak).

SEARS MASTER·MIXED

NO FINER PAINTS OR VARNISHES MADE



Made in Sears Own Factories

Master-Mixed line of paints and varnishes has reached its present perfection only after many years of intense research, careful formulation and ceaseless testing by the technical staffs of Sears five wholly-owned paint and varnish factories.

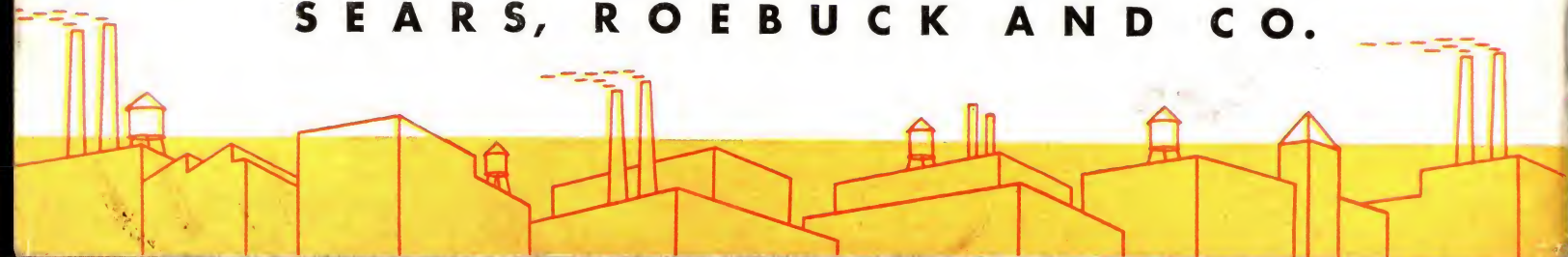
Doing the Impossible Is Just Routine!

Sears laboratories employ a staff of university trained chemists and technologists who give their full time and attention to essentially ONE thing: Doing the seemingly impossible—by constantly *improving* the quality of Master-Mixed paints and varnishes to keep them in the foreranks of America's Quality products—without increasing prices.

Highest Quality—Yet You Save!

Sears prove that quality *can* be improved while prices are held at a minimum, because Sears Scientific Research laboratories are constantly finding better and more economical ways of achieving the same, or superior, results . . . Because Sears efficient management finds the best sources of the world's finest raw materials . . . and buys such materials in quantities that command the very lowest unit prices. . . . Because Sears own their own paint factories and control manufacture from start to finish. *Sears Master-Mixed is superior paint. It covers a greater area more completely, so that your initial saving per gallon is increased by your ADDITIONAL saving per square foot of surface painted! Buy Master-Mixed!*

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